



# TREASURES : STATE MUSEUM, LUCKNOW



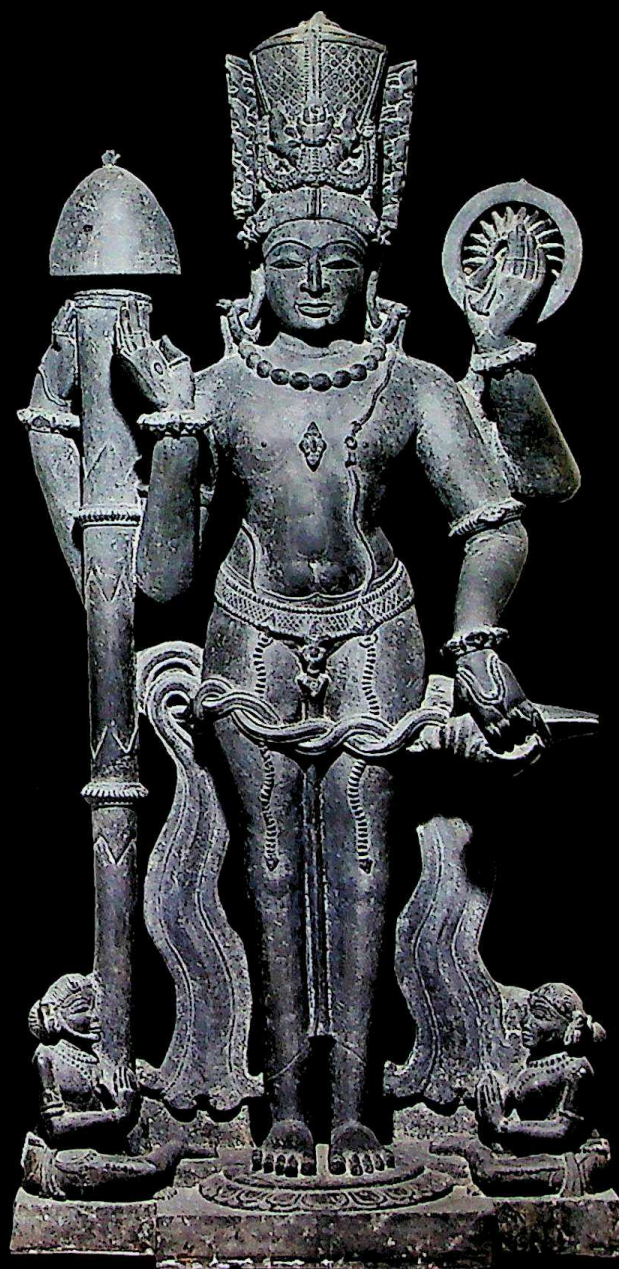
Anand Kumar Singh  
Al Shaz Fatmi







# TREASURES : STATE MUSEUM, LUCKNOW



Vishnu, 11<sup>th</sup> Cent. CE, Sultanpur



## Treasures : State Museum, Lucknow

Cover page Front : Gold gilded  
iron head of Lord Buddha,  
Gupta period, Azamgarh.

Back Page : Raag Deepak, Raagmala series,  
miniature painting, Delhi School

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Flower Vase, Bidari Work



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Balram, 2<sup>nd</sup> Cent. BCE, Mathura





Buddha Head, Schist Stone, Gandhar Style, app. 2<sup>nd</sup> Cent. CE



# Preface

A culturally diverse State the Uttar Pradesh has its ancient roots to Vedic period. Excavations from several archaeological sites of different parts of the State recovered the remembrance of the past. The State Museum, Lucknow is custodian of State's treasure troves acquired through various means. This is 4<sup>th</sup> oldest museum of India established in 1863 and since last 150 years this multipurpose museum is vigorously engaged in acquiring, documenting, preserving, conserving, displaying and researching objects of various interest. In its collection it has five major collections viz; Natural History, Archaeology, Numismatic, Art ware and Decorative Art.

In this book some rare collections from these sections have been selected and a brief account of each object is given to satisfy the thirst of the reader. It has been tried to appease each and every group of reader through representing different types of objects. Because of limitation of space it is not possible to include every single object, though an effort is made to represent major variety of the object. Still lots many of them have been left out and will be covered in next series.

Through this book authors have tried to present a brief information about each and every section of the Museum, so that interesting facts could be produced before the visitors.

We are highly grateful to those who gave their support in the publication of this book. Contribution of Dr. Manojni Devi, Publication Assistant, Mr. Sharda Prasad Tripathi, Photo Officer, Mr. Pramod Kumar, Photographer and Mr. Gyan Chand Gond, Chemical Assistant is especially mentioned.

We will be successful if any part of this book will be useful for the readers. Although we have taken full care to publish it. However if there is any error left, we apologise for that.

**Dr. Anand Kumar Singh**

Director

**Al Shaz Fatmi**

Assistant Director

(Natural History)

March, 2021



Uttar Pradesh is known world over for its tangible and intangible heritage. The State is unique in its antique and continuous cultural development. The residents of the region has always been tolerant, receptive and spiritual in nature and present a multicultural society. Kuru, Paanchal, Kosal and Kashi were important



centre during Vedic period. Previously it was Known as *Oudh* region and here not only *Sanatan* but also *Bouddh*, *Jain* and *Islam* religion left their cultural impacts. Classical dance like *kathak* and *Thumri* were evolved here only. It preserved great treasure of manuscripts, sculptures, paintings, coins and different other artistic items. To conserve and preserve this priceless unique heritage, Government has established a full fledged Department of Culture, under which an independent Uttar Pradesh Museum Directorate, Lucknow is functioning. It is responsible for the collection, documentation, preservation, conservation, display and research of antiquities collected through various modes.

State Museum, Lucknow established in 1963 is the oldest and richest multipurpose museum of Uttar Pradesh and has played an important role in the museum development movement of India. It is among the four earliest museums of pre independence era. The Museum was initially established as Municipal Museum and then in 1883 upgraded to North-West Provincial Museum. It was declared as State Museum, Lucknow in 1950. The Museum started its journey from *Chhoti Chhattar Manzil* and passing through *Lal Baradari* presently it is housed in it's magnificent building at Banarsi bagh, Lucknow.

At the beginning, it's founder Col. Abbott Commissioner of Lucknow division donated his personal Natural History collection. Gradually the Museum broadened it's scope and objects of various interests were added.

This multipurpose Museum preserves approximately twenty six different varieties of objects collected from India and abroad, which can be broadly classified into following five major categories:-

1. Natural History
2. Archaeology
3. Numismatic
4. Decorative Art
5. Art ware

Previously it acquired objects through donation, purchase and hunting. After the enactment of Wildlife



Protection Act-1972 no more objects were added via hunting. A huge collection is added through excavation in Uttarakhand and Uttar Pradesh. The Museum also receive objects under the Treasure Trove Act-1878.

Each collection of the Museum has its own uniqueness and importance. Some of the collection are rare and master pieces and found no were else.

The Natural History collection preserves zoological, botanical, geological, egyptian and anthropological collection. Zoological collection includes avian, mammalian, amphibian, reptilian, pices and several varieties of invertebrates. Some of the specimens are of near extinction category, while many of them are of critically endangered, endangered, threatened and near threatened category. Other than this mammalian and reptilian skin, horn, trophies and avian as well as reptilian eggs are also preserved.

Archaeological section preserves historically important collection and it has its own importance. The collection is rich both quantitatively as well as qualitatively. It includes objects of various culture and civilization ranging from Indus valley civilization till modern age. There are master pieces of Mathura, Gupta, Gandhara and Sarnath style of sculptural art. In the collection important *Jain, Bouddh, Shaiv and Vaishnav* sculptures are preserved and it is an important collection from the point of view of Indological study. Other than sculptures in this collection stone inscription, copper plates, beads, terracotta artifacts, potteries, prehistoric objects, seals, sealings, estampages, fossils and architectural fragments are very well preserved.

The Numismatic collection is one of the most important section. From Ancient Punchmarked coin to modern paper currency notes enhance its richness and diversity. Basically it is divided into three sub sections; Ancient, Medieval and Modern currencies. Significant strength of the collection are Gupta, kushana, Mughal, Sultanate, local kingdoms and South Indian coins. It is one of the richest collection of kushanas coins. One can find several variety of Gupta and Mughal coins. The section preserves a rich and diverse collection of Gold, Silver, Copper, mix metal coins. From the point of view of Gold Coins collection it has its own importance.

Decorative art collection possesses finely carved metal images of *Bouddh, Jain, Shaiv and Vaishnav* sect. The section preserves a good collection of ivory, wood and different types of decorative items. A diverse collection of miniature paintings of different schools, *thangka, pichhwai, fard painting* etc. enhance the richness of collection.

Previously Art ware and decorative art section were considered together as Ethnography section. It was 1964 when broad documentation of entire museum collection was undertaken and ethnography collection was bifurcated into Decorative art and Art ware section.

We have earlier discussed about Decorative Art section. In the Art ware collection different types of painted, decorated, engraved, inscribed and carved potteries of china clay, metal, jade, wood and glass antiquities etc. are preserved. Among them urn, tray, cup-saucer, glass, jug, lota, bowl are prominent. Wall hangings, boxes of different shapes and sizes, a variety of flower vases and *farshi of Huqqa* are also especially mentioned. Different types of tiles made of China clay used as building material are highly decorated with floral and faunal designs. The museum preserves several varieties of silk, cotton and *pashmina* cloths with *zari, brocade, kantha, aari-zardozi, chikankaari* and thread work. Some of them are studded with precious/semiprecious stones and embroidered with Gold and Silver. The museum preserves a diverse and rich collection of Arms. It includes gun, pistol, sword, axe, *gupti, farsa, dagger, bow and arrow, harpoon* etc. Apart from this Armour like Canon, trumpet, *zirah bakhtar* etc. are preserved in the section. Lucknow has always been the center of art and culture. A diverse collection of musical instruments are there in the Museum collection.

The museum has a rich manuscript collection, which includes *Harivanshpuran, Ramayan, Ram Charitmanas, Sukh-Sagar, Bhagwat Geeta, Padmavat, Saher-ul-bayaan* and inscribed Jain manuscripts. These are written on hand made paper, birch bark, palm leaf, *charva* etc.

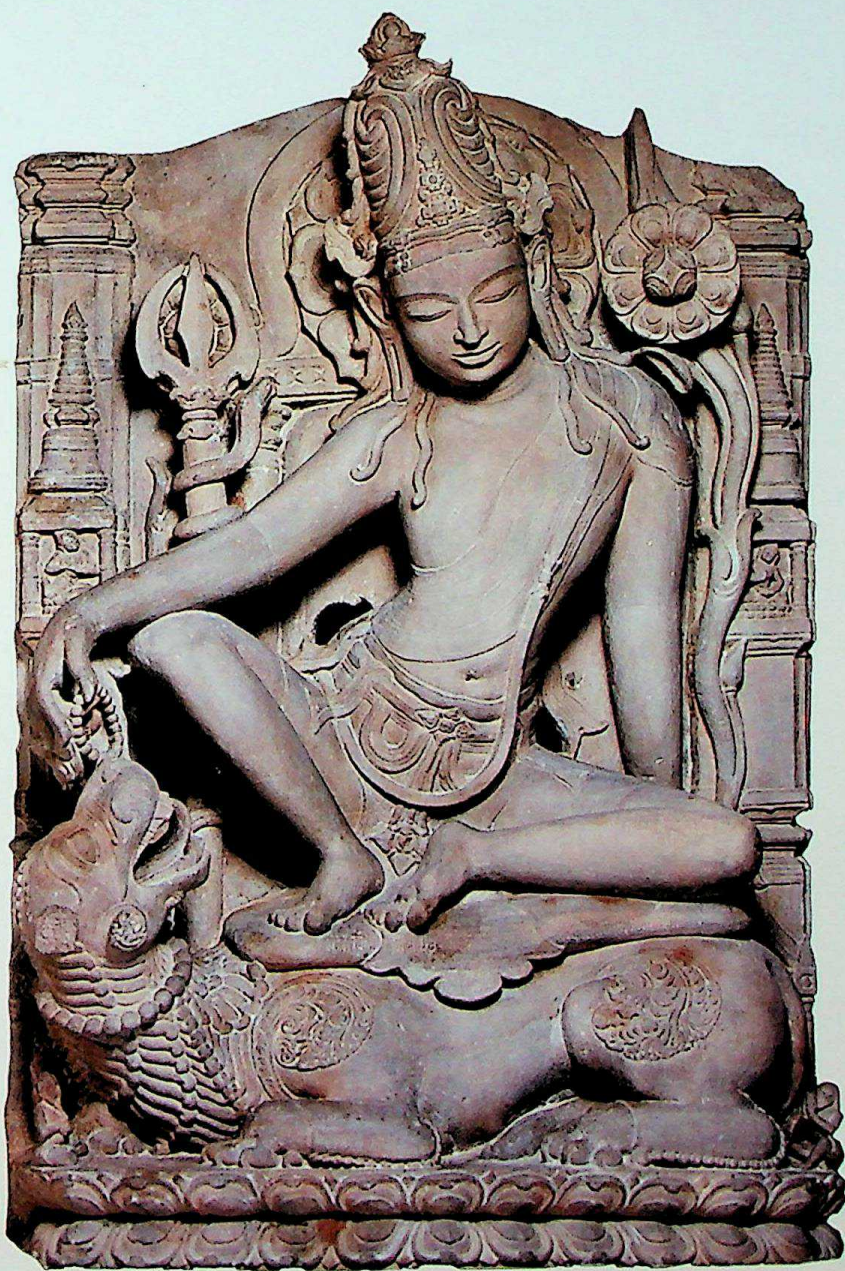
Thus it can be said that the State Museum, Lucknow is a temple of art and culture for an art lover, where one can find almost each type of tangible art prevalent in this region.





1. This Red spotted sand stone made Bodhisattva head, 5<sup>th</sup> Cent. CE of Kushana period depict Mathura style of art. Against the traditional Buddhist image it is adorned with headgear and jewelleries.

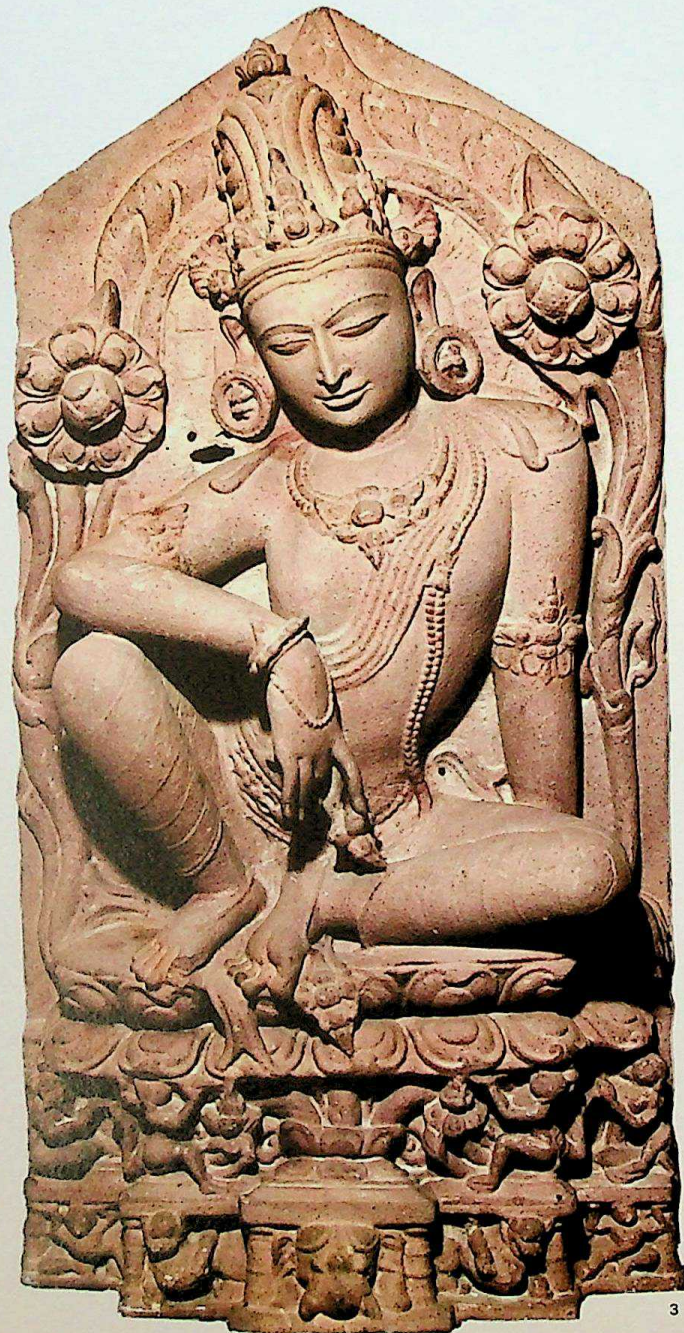




2

2. *Bodhisattva Singhnaad Avlokiteshwar*, 11<sup>th</sup> Cent. CE, Mahoba, buff sandstone, is an skillfully delineated image. The image in princely posture with hair locks falling on both the shoulders exhibit Gupta period features. On top of hair mount is a miniature form of a Stupa and a Buddhist monk. Scholars relate this image to Chandel period. Inscription in Nagari script on the pedestal.





3. A Buddhist deity Padmapani, supposed to be one of the 108 avatars of Avalokiteshwar (Bodhisattva who holds all the compassion of Buddha). Sitting in royal posture on a double lotus pedestal, deity is definitely a master piece of sculptural art. Lotus twigs around, holding one in right hand. Adorned with jewelleries and high crown it reflects a royal posture.





4

4. Buddha in *Dhyana mudra*, Gandhar style, 4 to 5<sup>th</sup> Cent. CE, Blue schist is an excellent example of Gandhar style of sculptural art. Sandstone made this image with *Ushnisha*, *Urna* a circular *Abhamandala* behind his head and he is wearing a thick *Chivara*.





5

5. Standing Buddha, Red sandstone, 5<sup>th</sup> Cent. CE, Mathura, is in an attitude of protection (*Abhaya mudra*), both the shoulders are covered with drapery (*ubhayansika sanghati*). The zig-zag folds of drapery covering almost the whole body are remarkable. Curly hair and an upraised tuft of hair in the middle (*ushnisha*) is surrounded by a decorated Halo. Two lines inscription on pedestal:-  
*Deya dharmoyam Yashavihare Sakyabhikshunya Jaya bhattaya Yadatra punyam tadhavatu sarvasa.*  
*Tvanamanutara Jnanavaptaye samvatsarah 230.*





6

6. Mankunwar Buddha, Mankunwar, Prayagraj, 5<sup>th</sup> Cent. CE, inscribed image of Buddha in *Dhyan mudra* is significant for its features combining chronologically with that of Kushana and Gupta school of art and geographical to Mathura and Sarnath school of art. Its right hand is in *Varad mudra*. It seems that hairless head is covered with cap and its pleated drapery resembles to Sarnath style. Central image is flanked by *Dhyanasth Buddha* from both the sides. *Chakra* engraved pedestal is inscribed in *Brahmi* stating that it was Buddhist monk *Buddh Miltra* who built the image in 109<sup>th</sup> yr of king Kumargupta.





7. Inscribed seated Buddha, buff sandstone, 3<sup>rd</sup> Cent. CE, Sravasti, in Padmasana mudra, with right hand raised in the posture of abhaya mudra with a mark of chakra on the palm. Long ear, Ushnisha, Urna and halo are typical to the image. Below Kusha-grass cushion is seen, a small figure of Bodhisattva seated in meditation and flanked by a pair of devotees on each side. The throne is majestically displayed by two figures of lions on both the corner. One line inscription in Brahmi.





8

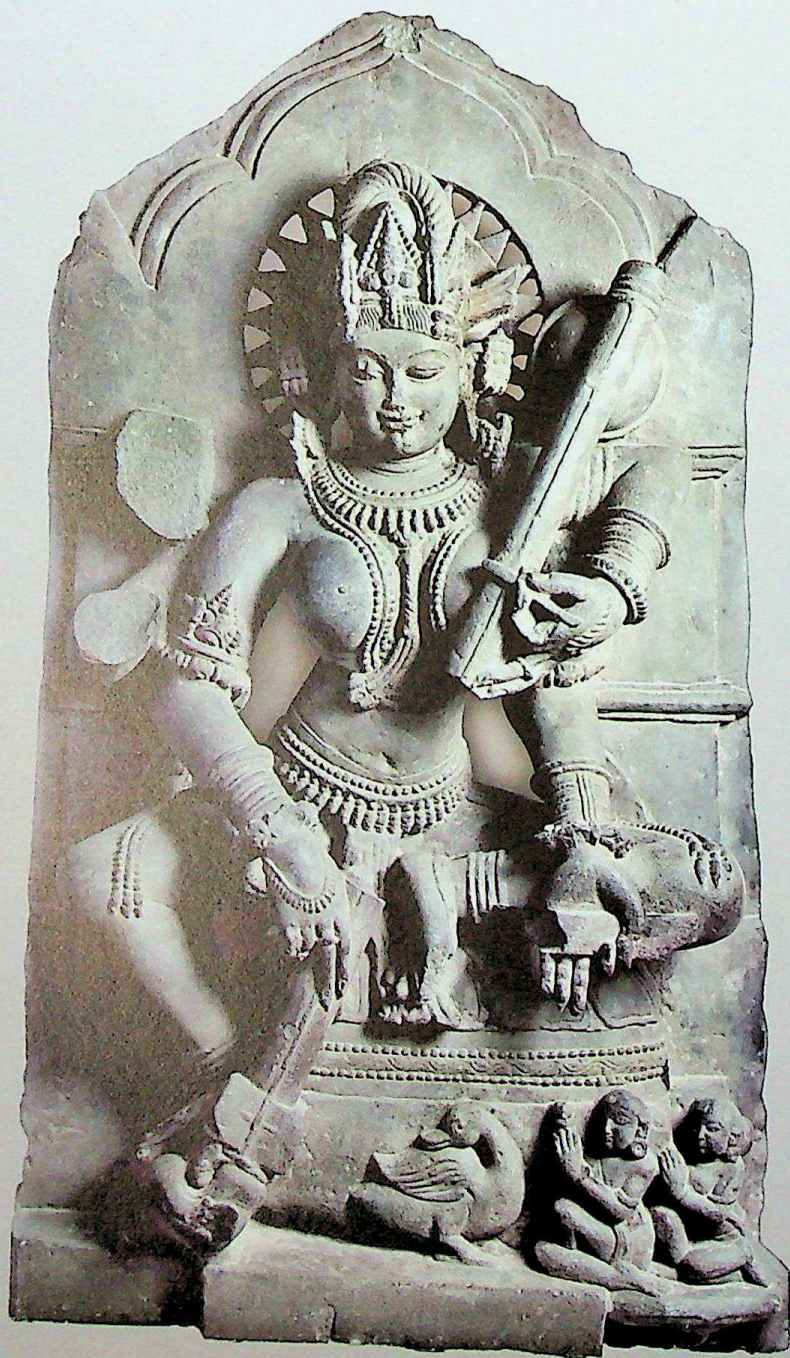
8. Two handed satvik image of Kartikeya, 9<sup>th</sup> Cent. CE, Pauri Garhwal is adorned with necklace, headgear, armlet and other jewelleries. A big Rudraksh mala (garland) is encircled around the neck touching the belly. Left hand is partially damaged, while right hand is kept on right leg and holding lotus bud. Seated on her Vahana peacock, whose neck is broken. Female attendants standing on the lower end, aerial gods showering blessing.



9

9. Uma-Maheshwar, app 12<sup>th</sup> Cent. CE, The multifaceted four armed God Shiva (Maheshwar) in Lalitasan mudra affectionately embracing his wife, Goddess Uma embodies strength. Shiva surrounded by halo is sitting on lotus pedestal. Two armed Uma sitting on his thigh. They both are bedecked in jewelleries and carry different weapons in their hands. Their vahana (Parvati's tiger and Shiva's Nandi) and aerial gods are portrayed.





10

10. Saraswati, 12<sup>th</sup> Cent. CE, Gorakhpur. Granite. Goddess in *Lalitasan mudra*, seated on *Trirath* pedestal. Two attendants in *Karbaddh mudra*, vehicle of the Goddess, the swan is depicted. She is playing *Veena* and adorned with jewellerles as well as





11



12

11. Varahi, 12<sup>th</sup> Cent. CE, Karnprayag, Uttarakhand. It is among seven Mother Goddesses. This four armed Goddess is seated on *Varaah*. Upper left hand holds conch and in the lower one wheel. The upper right hand is broken and lower one is kept on knee.

12. Vaishnavi, 12<sup>th</sup> Cent. CE, Uttarakhand. Goddess in *Gouduhikasan mudra* on her vahan *Garuna*. Four armed Goddess holds conch and discus in upper right hand. While upper left hand bears *Gada* and the lower one is kept on the knee. She is among seven mother Goddesses.





13

13. Brahmani, Maheshwari and Kaumari, 11-12<sup>th</sup> Cent. CE, Uttarakhand. On the left most side Goddess Brahmani seated on two swans in *Padmasan mudra*, in the centre is Goddess Maheshwari seated on bull and next to her is Goddess Kaumari seated on peacock.





14

14. A five faced inscribed *Shivalinga* representing five aspects of *Shaiv* sect. The *Shivalinga* is crowned with a human bust, which is partly damaged from the right side. The defaced right hand seems to have been in an attitude of protection, while the left hand holds a pot. Five faced are named as: *Sadyojat*, *Ishan*, *Tatpurush*, *Aghore* and *Vamdeo*. Brahmi inscription states: "The *Linga* of *Khajahuti* has been set up by *Nagasri*, son of *Vasathi*. May the god be pleased."



15

15. *Gajabhishek Lakshmi*, app 11-12<sup>th</sup> Cent. CE, Goddess is adorned with head gear and earrings, armlets, garlands, bangles, *kardhani*. Lower part covered with turban and anklet can be seen in feet. Two attendants are sitting on lotus pedestal by the feet of Goddess. She is holding stole in left hand, while right hand bears lotus bud. Two elephants are showering water on her. On both the sides lotus twigs are running.

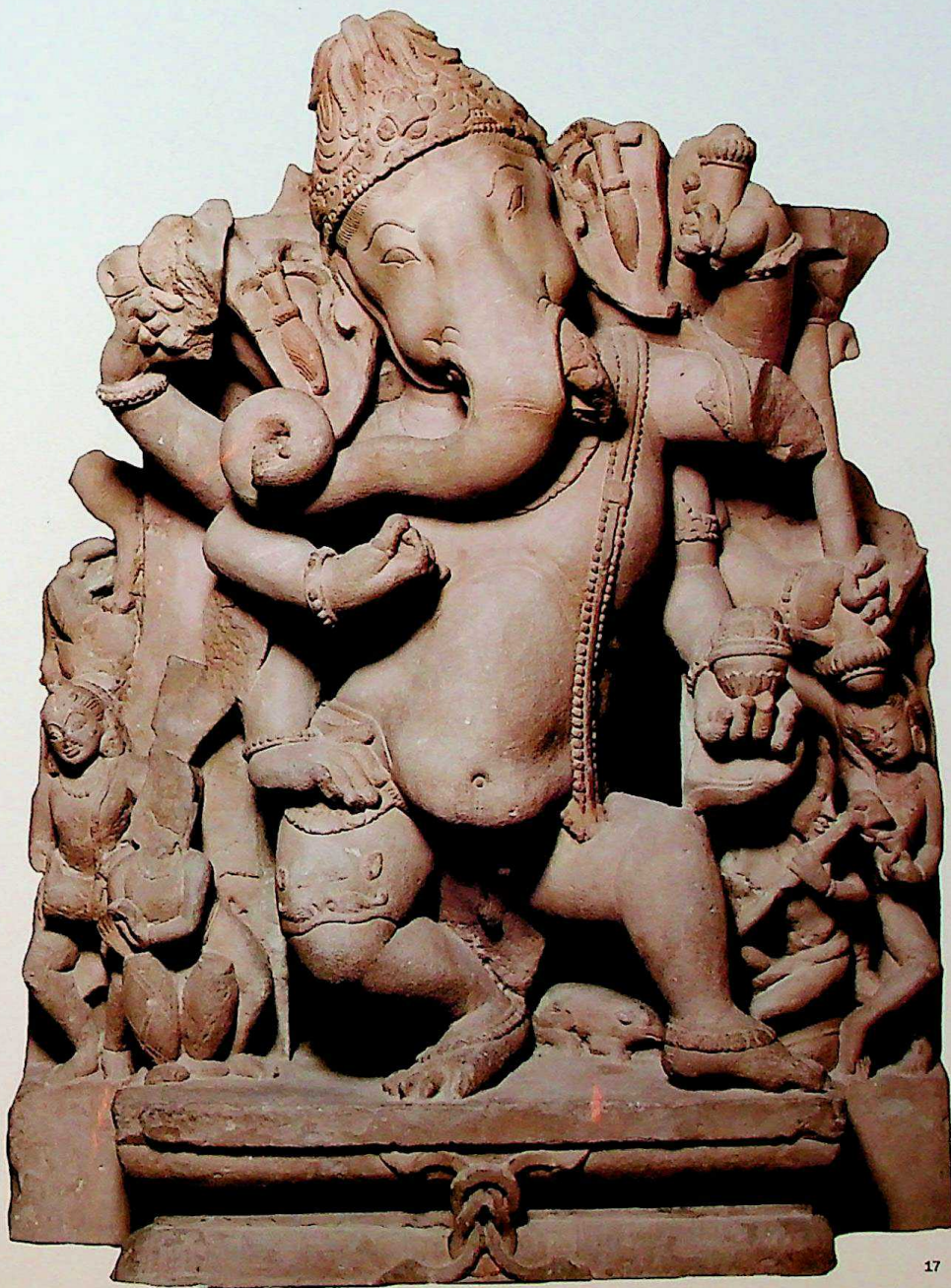




16

16. Black sandstone, 12<sup>th</sup> Cent. CE, two armed image of God Agni in *Lalitsan mudra* on lotus pedestal. His *vahana* Ram is sitting on the lower pedestal and he is adorned with necklace, armlet, bangle, long earrings and typical headgear. Around the image fire flames are erecting to symbolise fire. A big *rudraksha mala* reaching up to thighs and anklets can be seen in both the legs.

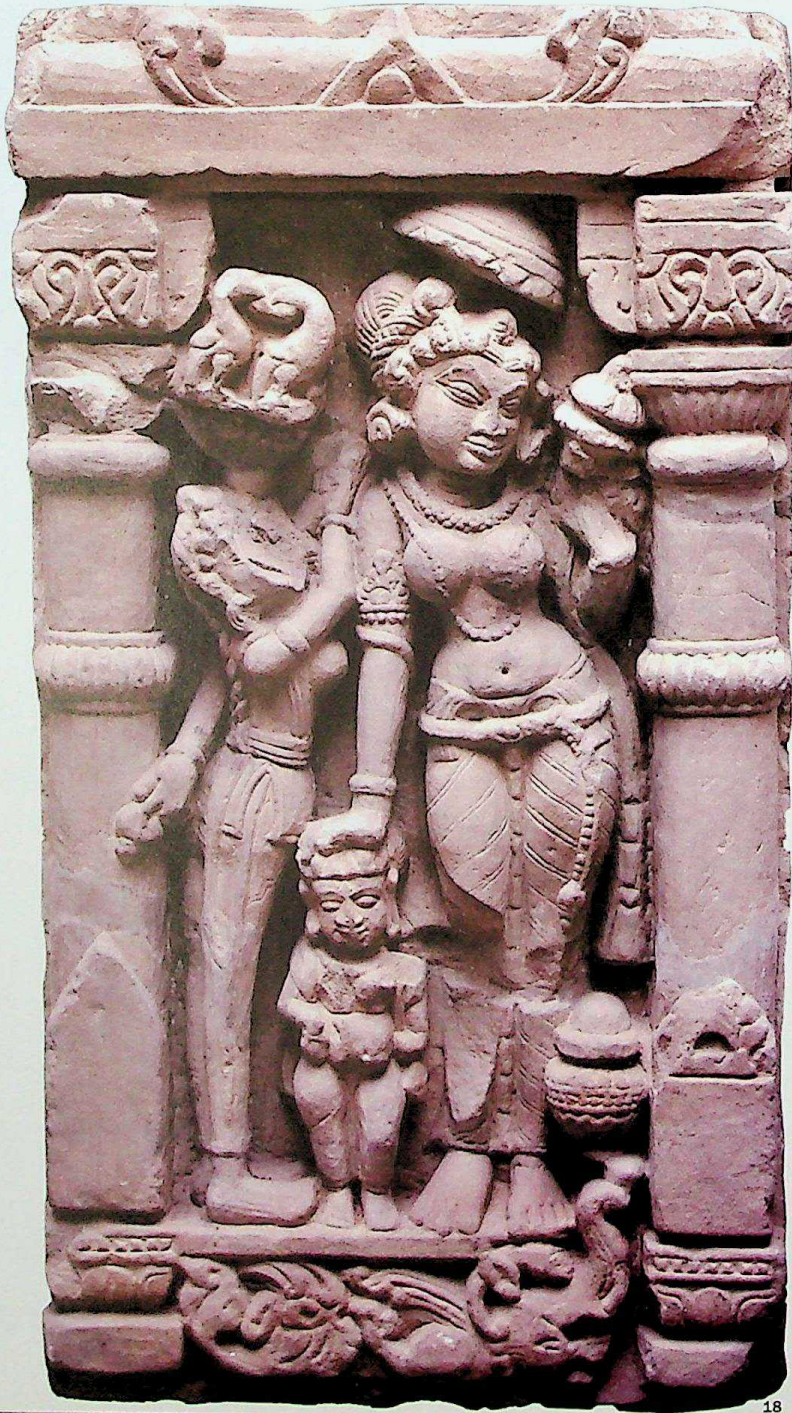




17

17. Sand stone Image of dancing Ganesha, 9<sup>th</sup> Cent. CE, Kampliya, Farrukhabad Is 8 handed and holds in his hands various objects. It is wearing necklace, garland and head gear. On either side devotees are depicted.

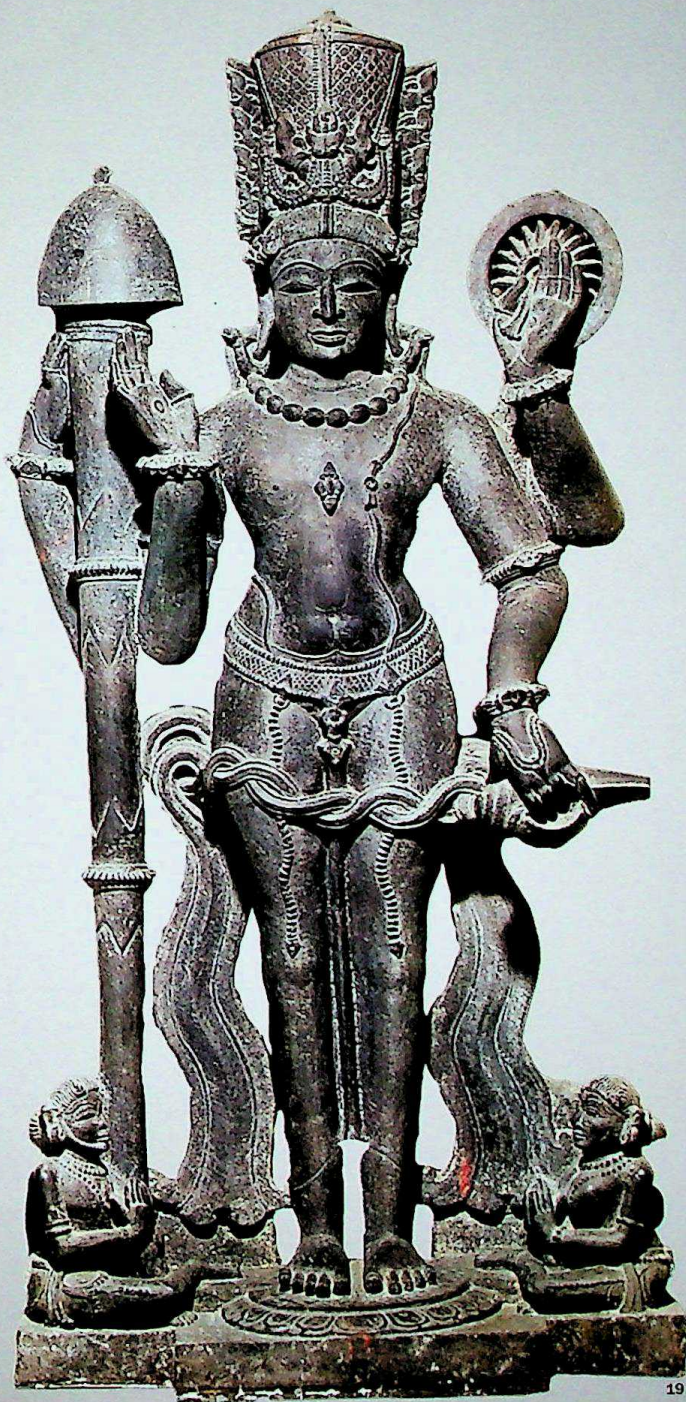




18

18. Stone image of Goddess Ganga carved in a panel 10<sup>th</sup> Cent. CE. She is standing on her vahana crocodile (*makara*) and jar of Amrit as well as Lotus are typical to her. Wearing pleated drapery in lower portion and holding stole with the hands she looks elegant. Necklace, armlets, wristband and beautiful headgear enhance the beauty. Goddess is flanked by parasole bearing attendants.





19

19. Four armed image of Vishnu, 11<sup>th</sup> Cent, CE, Sultanpur, is holding conch, a *chakra* (discus). His front right hand is raised in *Abhaya mudra* and he is wearing *Kirtimukuta* decorated with *Kirtimukha*. Two fins come out of the sides of *Kirtimukha*. These are decorated with *Makara* and floral design.





20

20. *Varah* incarnation of Vishnu, Jhansi, 12<sup>th</sup> Cent. CE, is most commonly associated with the legend of lifting the earth out of cosmic Ocean. The image is carved with different figures depicting entire world. Ten Incarnation of Vishnu, *bhudevi*, a human headed snake and 38 different types of deities are engraved.





a



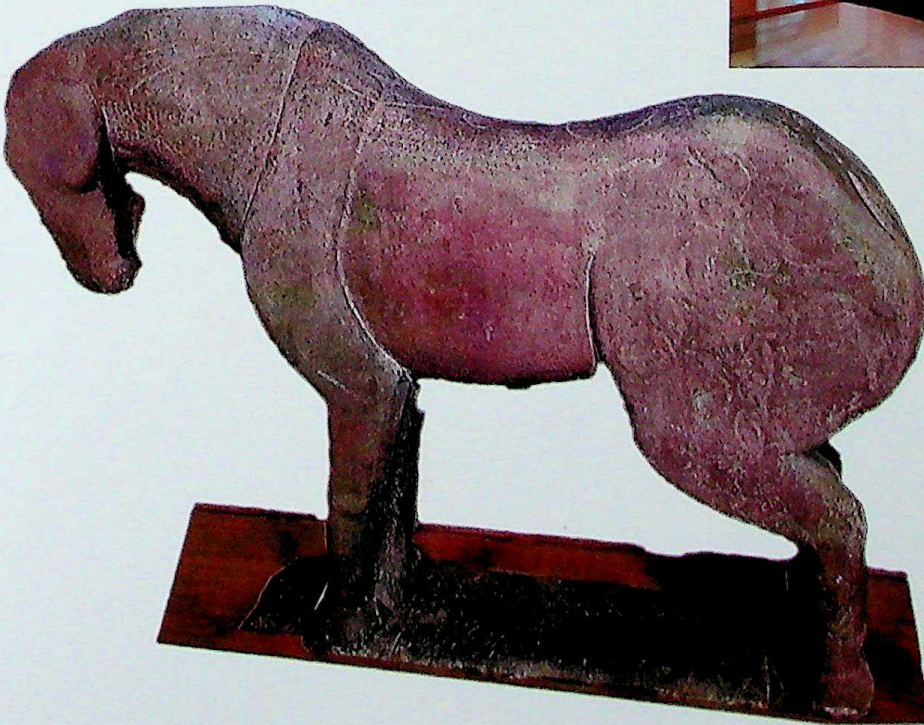
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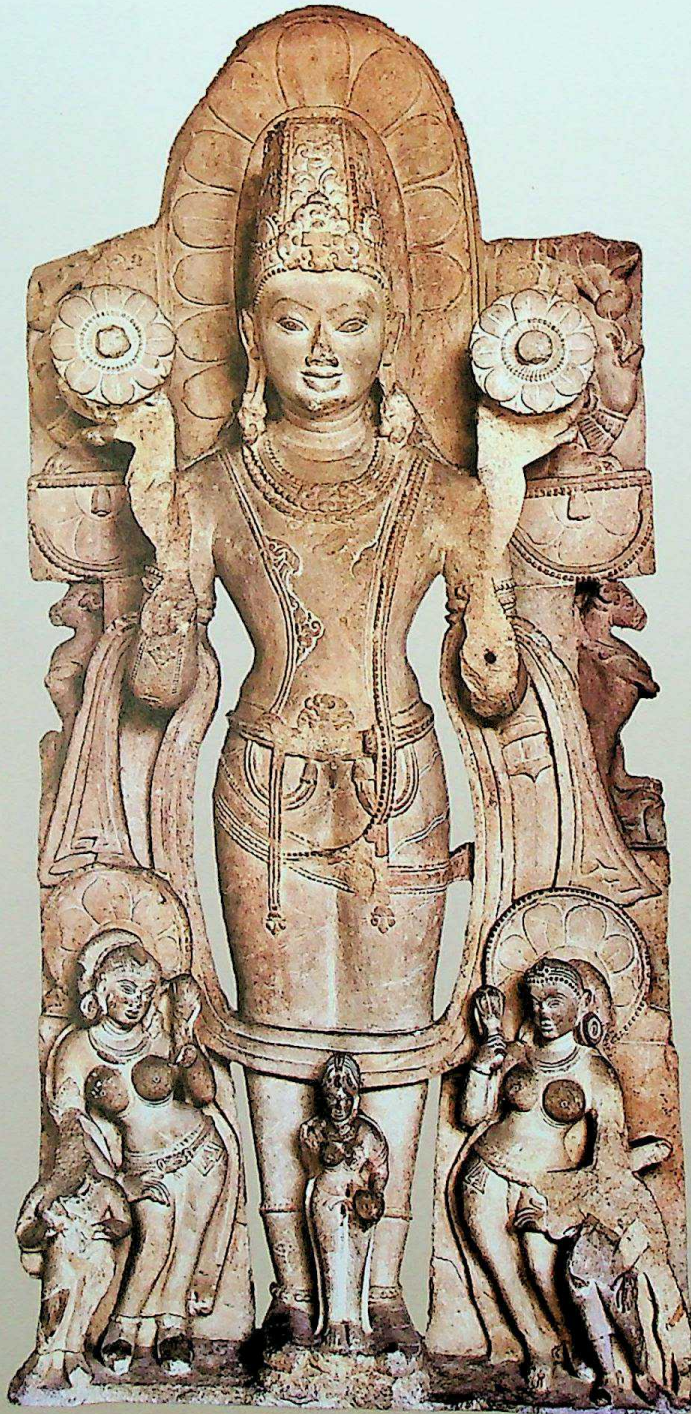
d



21. e

21. (a, b, c, d, e) Horse of Ashvamedh yagna with inscription in *Shankh* script on its back 6<sup>th</sup> Cent. CE, Lakhimpur, A Horse of colossal size has a quite resemblance with a figure found on the *Ashwamedh* coins of Samudragupta. There is an inscription on the back of the animal in *Shankh* script (It is a flowery writing of *Brahmi*)





22

22. God Surya, 11<sup>th</sup> - 12<sup>th</sup> Cent. CE, according to Indian mythology when Surya rises lotus blooms. God Surya carrying two full bloomed lotus in his two hands. His two consorts *Chhaya* and *Suvarchala* are flanking him and waving whisker. Immediately on either side his two attendants *Danda* and *Pingale* (slightly broken) at his feet *Usha* the Goddess of dawn dispelling darkness and bringing joy are engraved.





23



24

23, 24. *Shalbhanjika*, 1<sup>st</sup> Cent. CE, Mathura, Bracket of a *Torana* beam decorated with the figure in tilted pose standing on a *Apasmarpurusha* and another one on an elephant under a canopy of flowered tree. She is trying to display her beauty with bold postures. Clad in *sari* and decorated with heavy anklets, a girdle and beaded necklace. It is holding a branch of tree with her hand. She wears a head cover and wears her hair in the shape of twin *Veni*.





25, a



25, b

25. (a, b) 19<sup>th</sup> Jain Tirthankar Mallinath, 13 - 14<sup>th</sup> Cent. CE, Mathura is the only female *Tirthankar* but she is worshiped both as male and female. Her breasts can be seen in the obverse view whereas her *Veni* is visible on the reverse side.

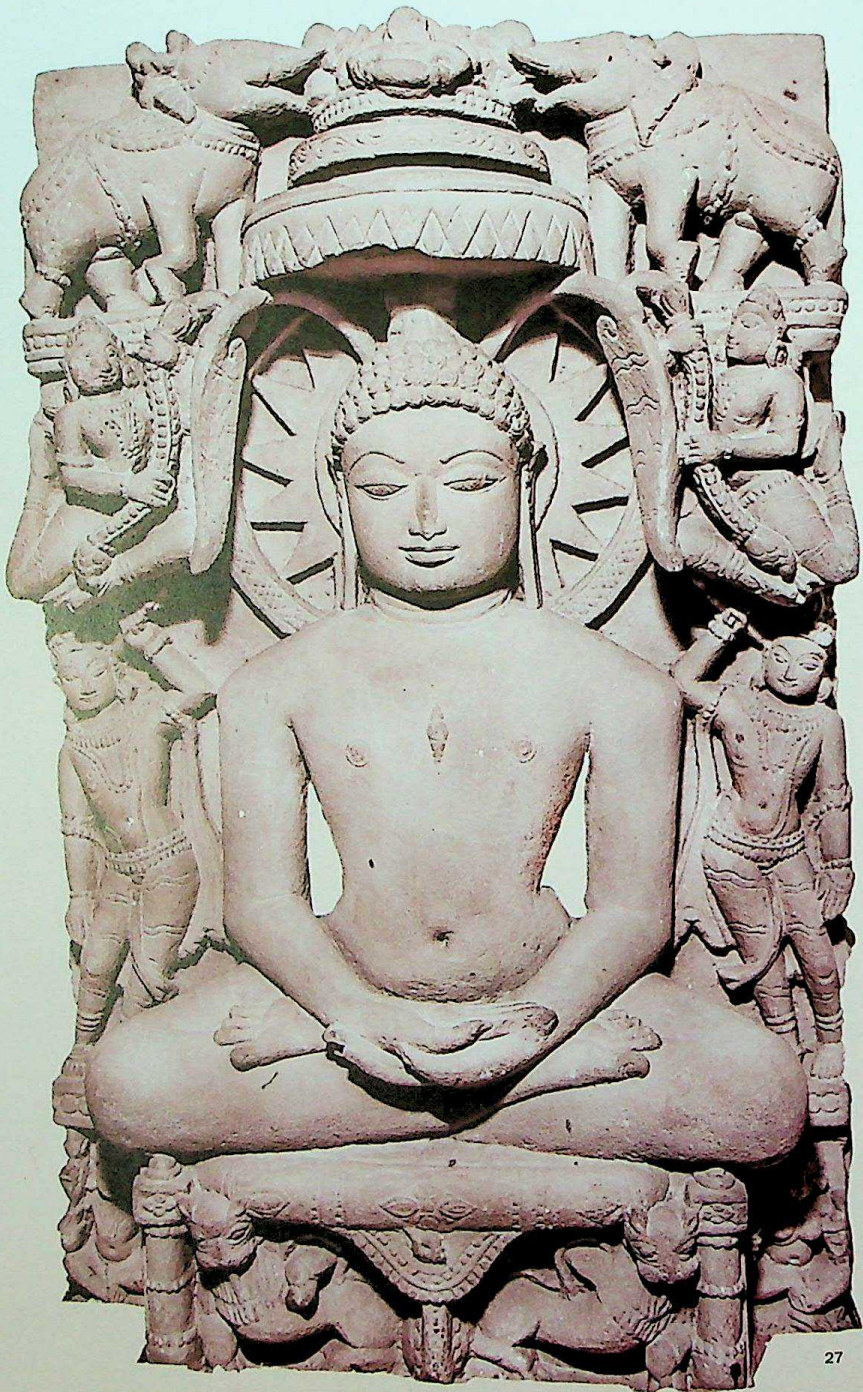




26

26. Inscribed headless Jain Saraswati, Kankali Tila, Mathura, 1<sup>st</sup> Cent. CE draped in loose drapery, holding holy book in her left hand, while right hand is in upward position with broken palm. She is sitting by her hips. Inscription on the pedestal reads that it was installed at Kotiyangna temple by Jain followers. It is the first image other than any Jain deities to be installed at a Jain temple.

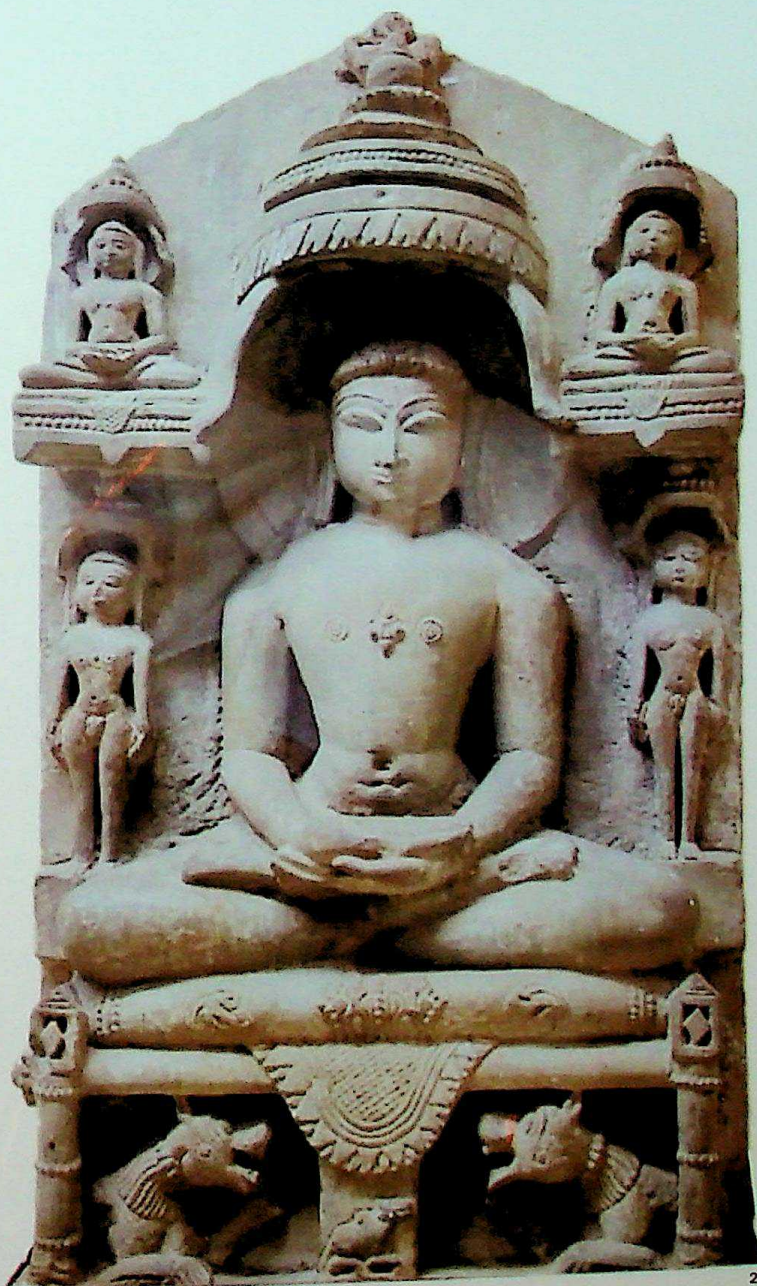




27

27. Jain Tirthankar Naminath, 11<sup>th</sup> Cent, CE, Sravasti. The yellow sandstone made image of 21<sup>st</sup> Tirthankar in dhyana mudra is decorated with trichhatra, devdandubhivadak, Gandharv, Maladhari Vidyadhar and Chamardhari parshvar are remarkable. His chest is carved with srivatsa symbol.





28. Jain *Tirthankar* Rishabh Nath, 12<sup>th</sup> Cent. CE, Yellow sandstone, Sahet-mahet, In *Dhyana Mudra* is 1<sup>st</sup> Jain *Tirthankar*. He is also known as *Aadlnath*. In the background four other *Tirthankar* are engraved. On the *Charan-chauki* auspicious sign and *Nagari* Inscription can be seen.





29

29. Ayagpatt, Kankali Mount, Mathura, Kushana period, red sandstone. This cultic object of Jain religion is engraved with different images and Swastika signs. The rectangular object depicts three circles. In the outermost circle, aerial gods and next to it four auspicious signs; Swastika, Srivatsa, a pair of fish and *bhadravan* along with lotus twigs. In the innermost circle meditating *Tirthankar* is engraved. The four corners of rectangle are engraved with *Tirthankar*.





30



31



32



33

30. A Terracotta brick of square shape with designer border and a central figure, whose attire and decoration compares to some royal.

31. Fired bricks have been used since circa 4000 BCE. India has a long and rich history of production and use of clay fired bricks dating back to Indus valley civilization (2500-1500 BCE). This brick from Sankisa has *Brahmi* inscription.

32. A beautiful Terracotta panel depicting a series of birds.

33. An inscribed Brick of Medieval period.





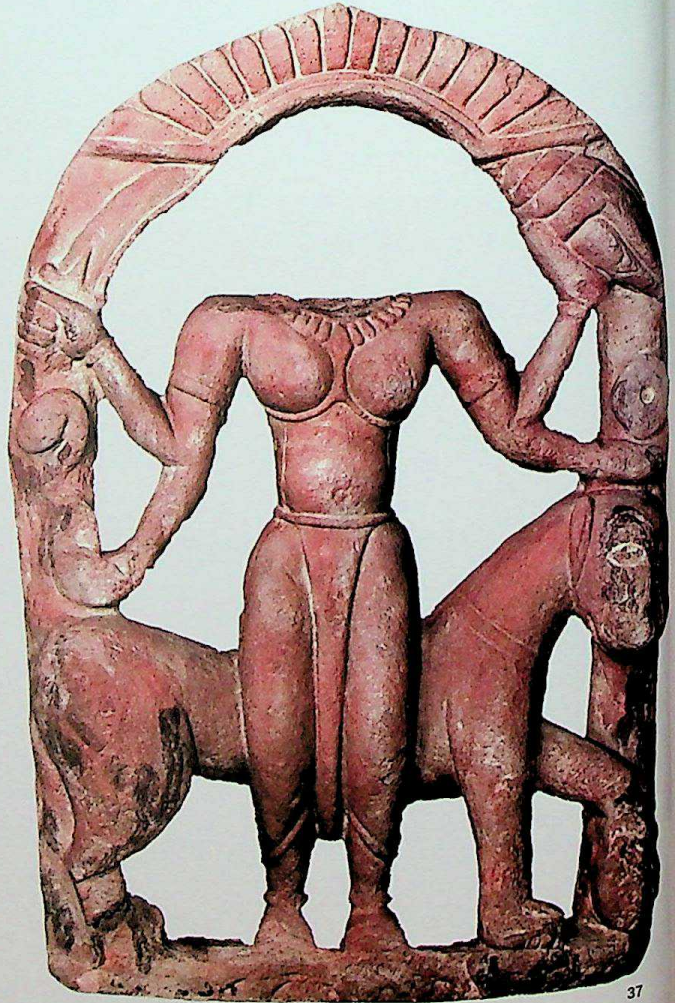
34



35



36



37

34. A male bust, beautiful head gear, terracotta, kushana period

35. Terracotta tortoise shape, gargoyle.

36. Female head, Terracotta, Gupta period.

37. Placid form Durga, 19<sup>th</sup> Cent. CE, terracotta image of Goddess is a modern one. Four armed Goddess in *Sampad mudra* holds conch, wheel and sword, her vehicle lion is standing behind. Head and one palm broken.





38



39



40



41

38. Mother goddess, 39. Terracotta image of a lady peeping through a window is definitely a master piece of Gupta art period. Curly hair, beautiful eyes and other facial features are remarkable.
40. Female Head, 41. Harappan Wheel, 11<sup>th</sup> millenium BCE.





42

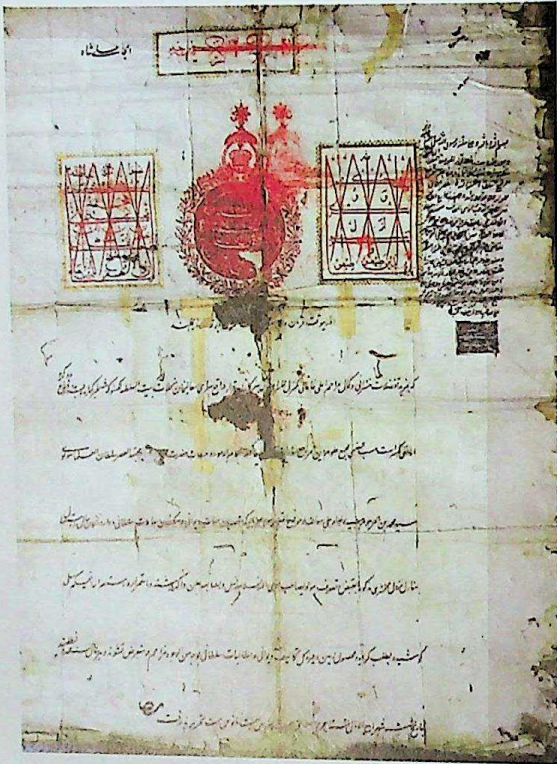
42. Durga seated on lion, baked clay, 5<sup>th</sup> cent. CE, Sravasti, decorated with a border of lotus petals and beads is a superb creation of Gupta artists. Right hand is broken, while the left one holding a trident. The goddess sitting on lion is adorned with jewellery, crown and halo.

43. Farman of Mughal Emperor Muhammad Akbar II, date AH 1221, with gold inscription and Naksh.









44

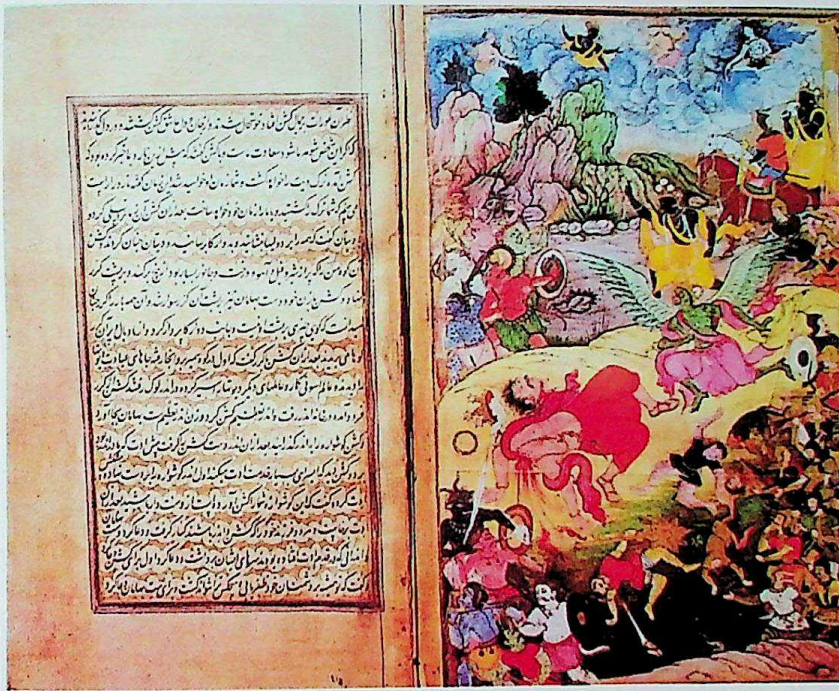


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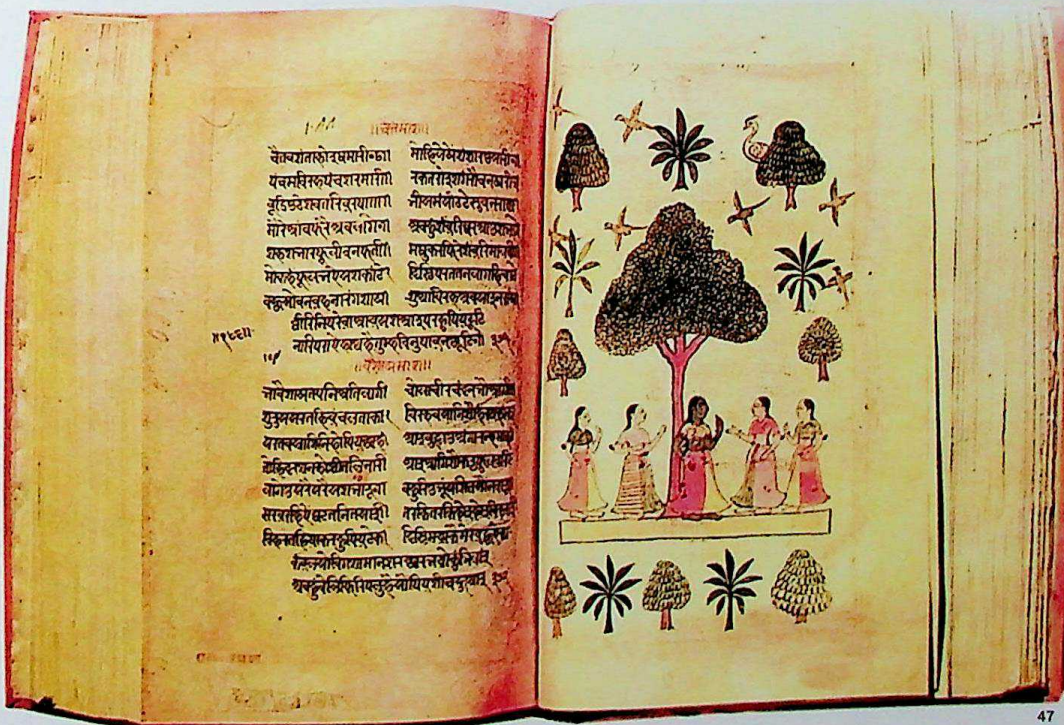
44. Farman in Persian ironed by Amjad Ali Shah, 10<sup>th</sup> Nawab of Oudh in the Hijri year 1260.

45. A legal document (Ruqqa), Mughal emperor Shah Alam II.





46

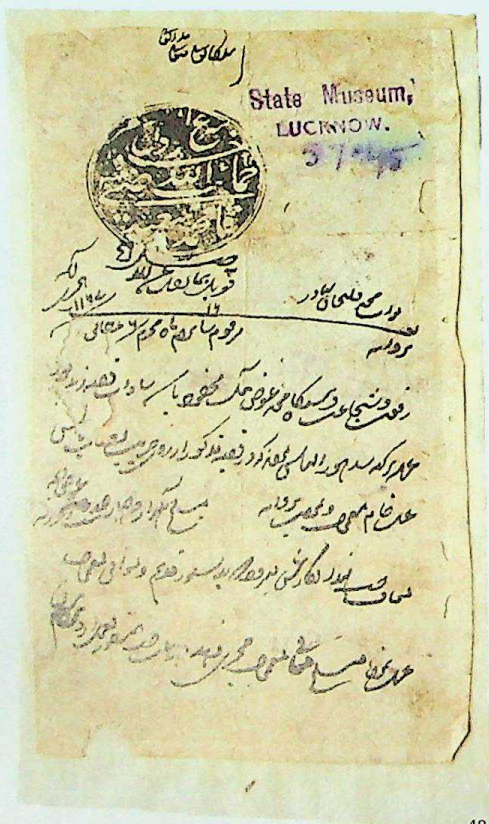


47

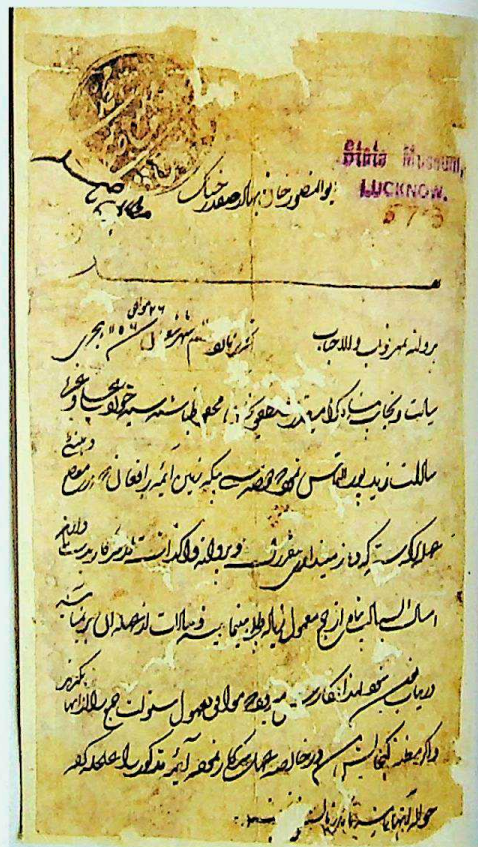
46. A folio from Manuscript Harivansh Puran.

47. Illustrated Manuscript-Padmawat





48



49



50

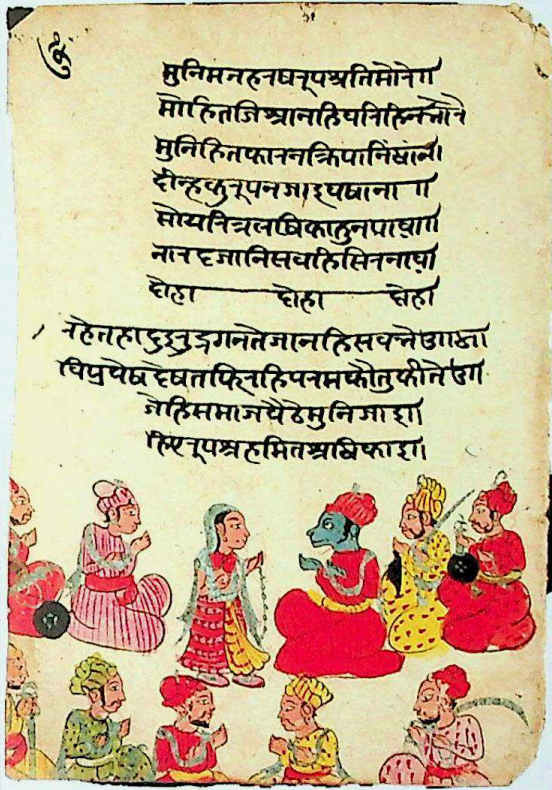
48. Parwana dated 1167 Hijri, bearing stamp of Qazi Muhammad

49. Petition of a person jailed in 1156 Hijri, addressed to Abdul Mansoor Khan Safdarjung.

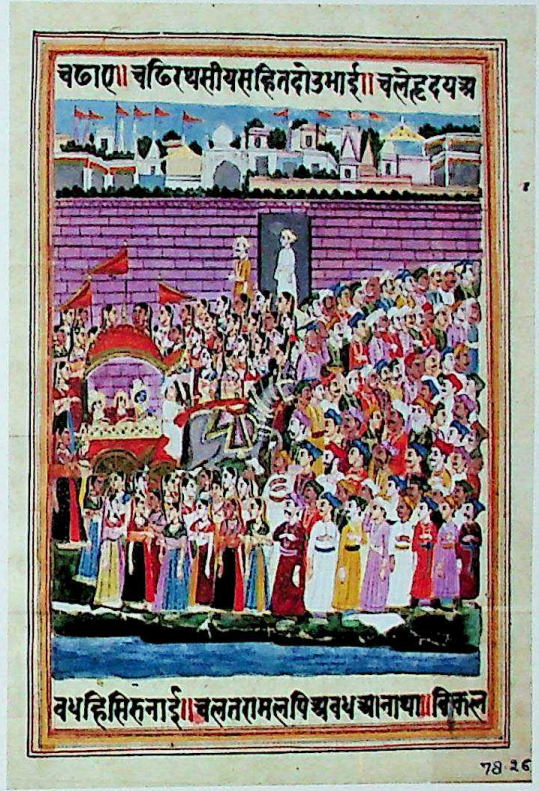
50. Specimen of a Wasli by Hafiz Noorullah. Omar Khayyam transcribed under the order of Nawab Asaf-ud-Doula.

51.





51



52

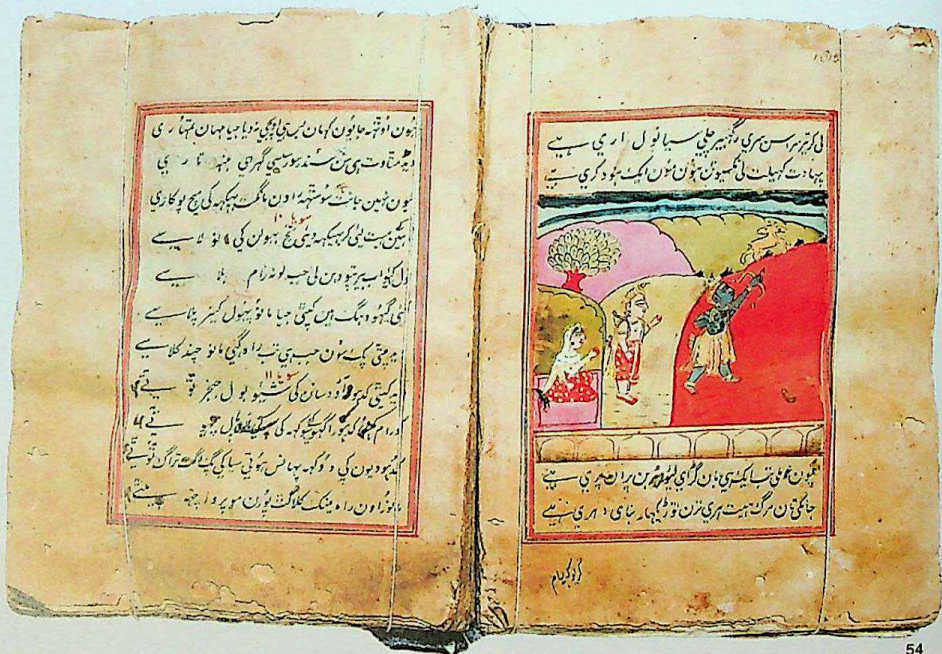


51. Both side Inscribed Ramayan, with illustrations, Devnagari Script.

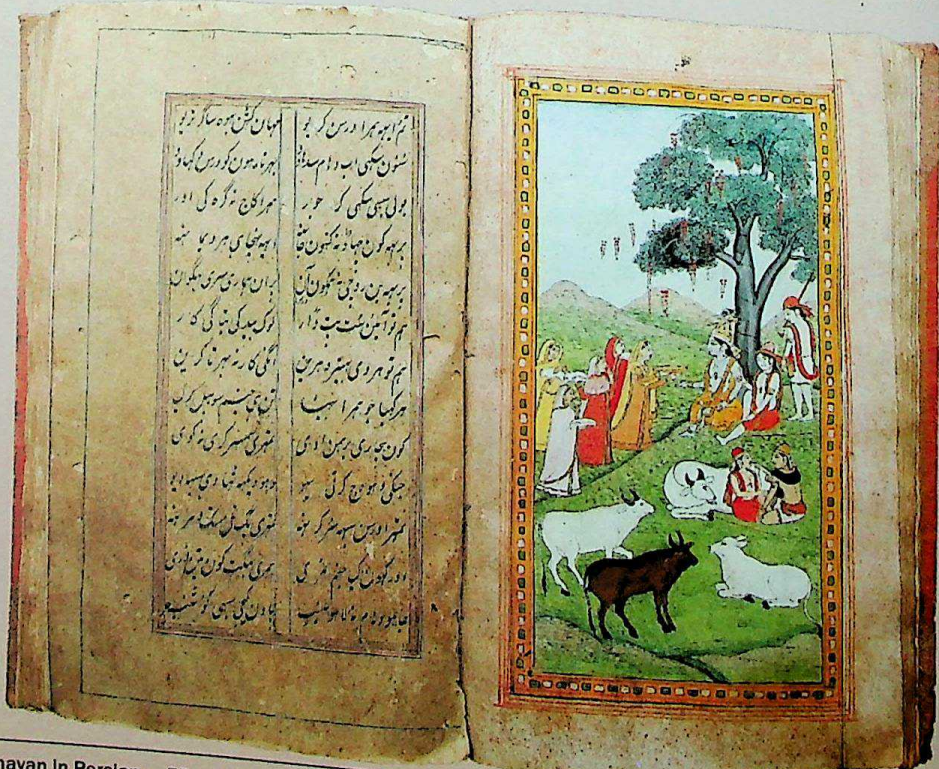
52. A folio from Ram Charitra manas. Depicting Vanvaas scene of Ram-Sita-Lakshman, while locals of Ayodhya are looking at them.

53. A folio from Illustrated Ram Charitra Manas manuscript.





54



55

54. Ramayan In Persian - Manuscript

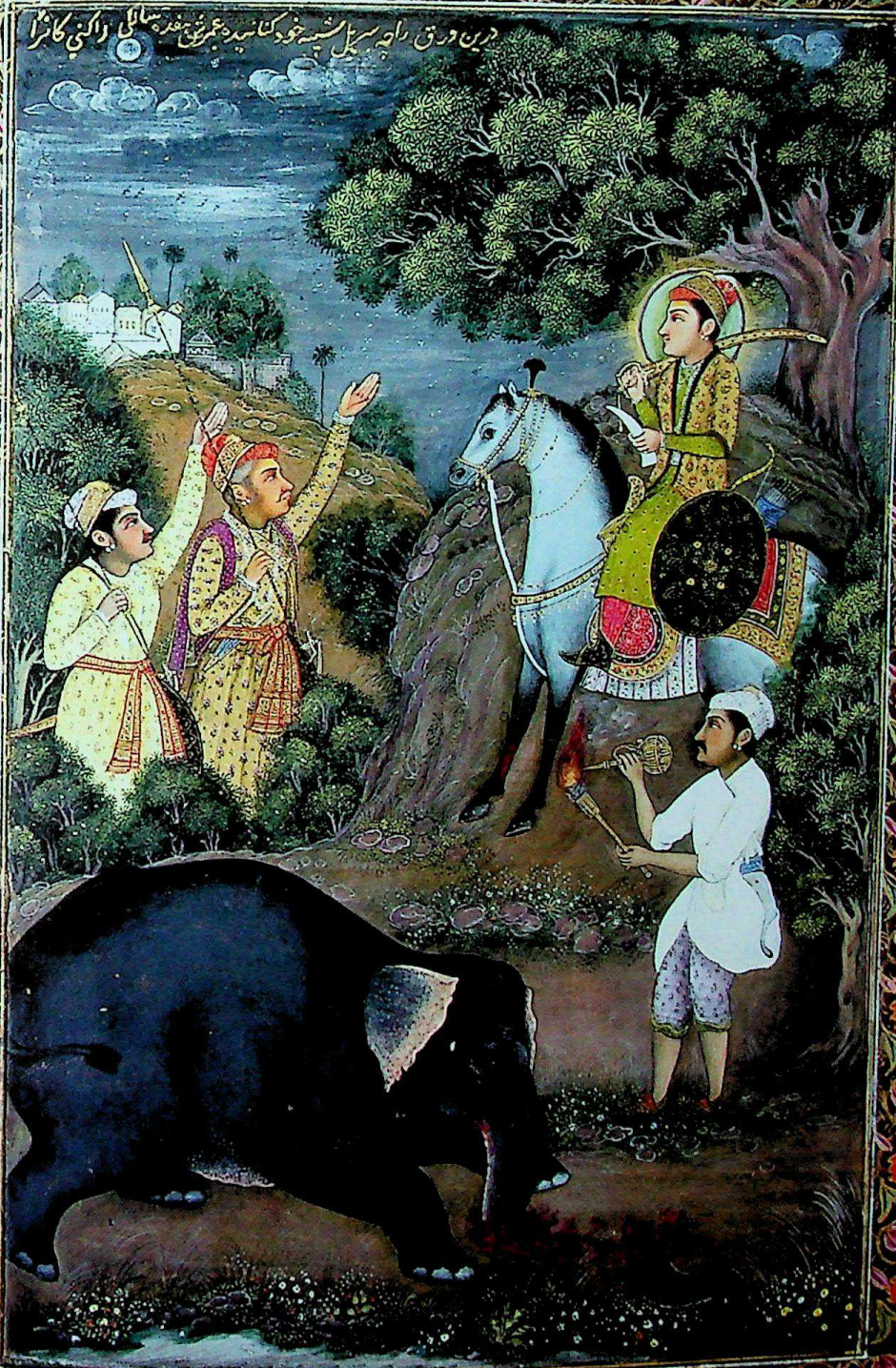
55. Sukh-Sagar written In Persian-Manuscript

56. Kanhara Ragini, Ragmala series of painting, Delhi School. The painting implies that it was an elephant hunter's song to honour the slayer of the elephant with lord Krishna. Here the main elements are Raja Birbal on horse and the slain elephant.

42 Manuscript



درین درق راجه سربل شیده خود کنا سیده عمر بنی سالی را کنی کار

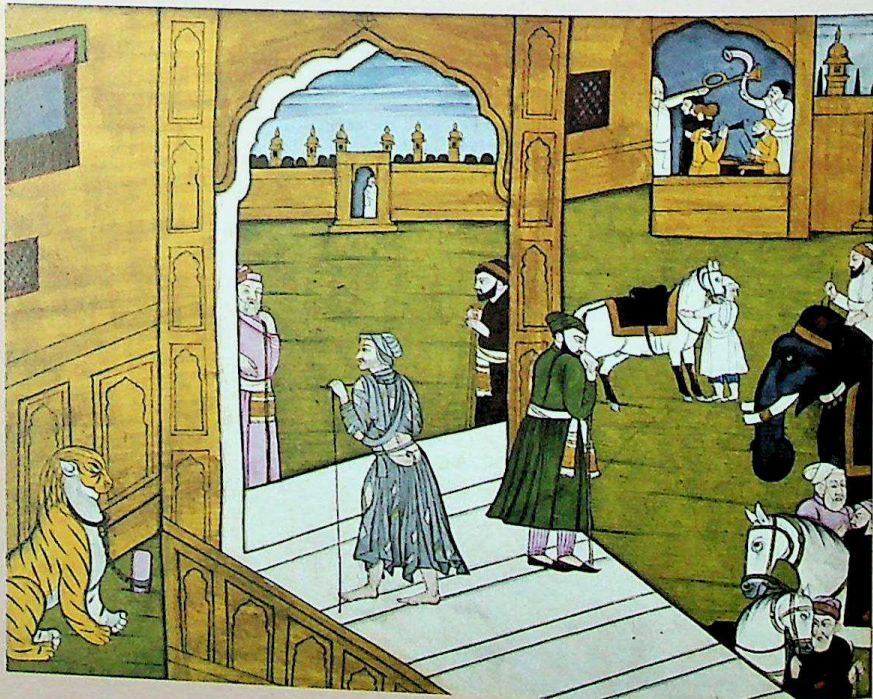


ool. The  
song  
Here the  
elephant





57



58

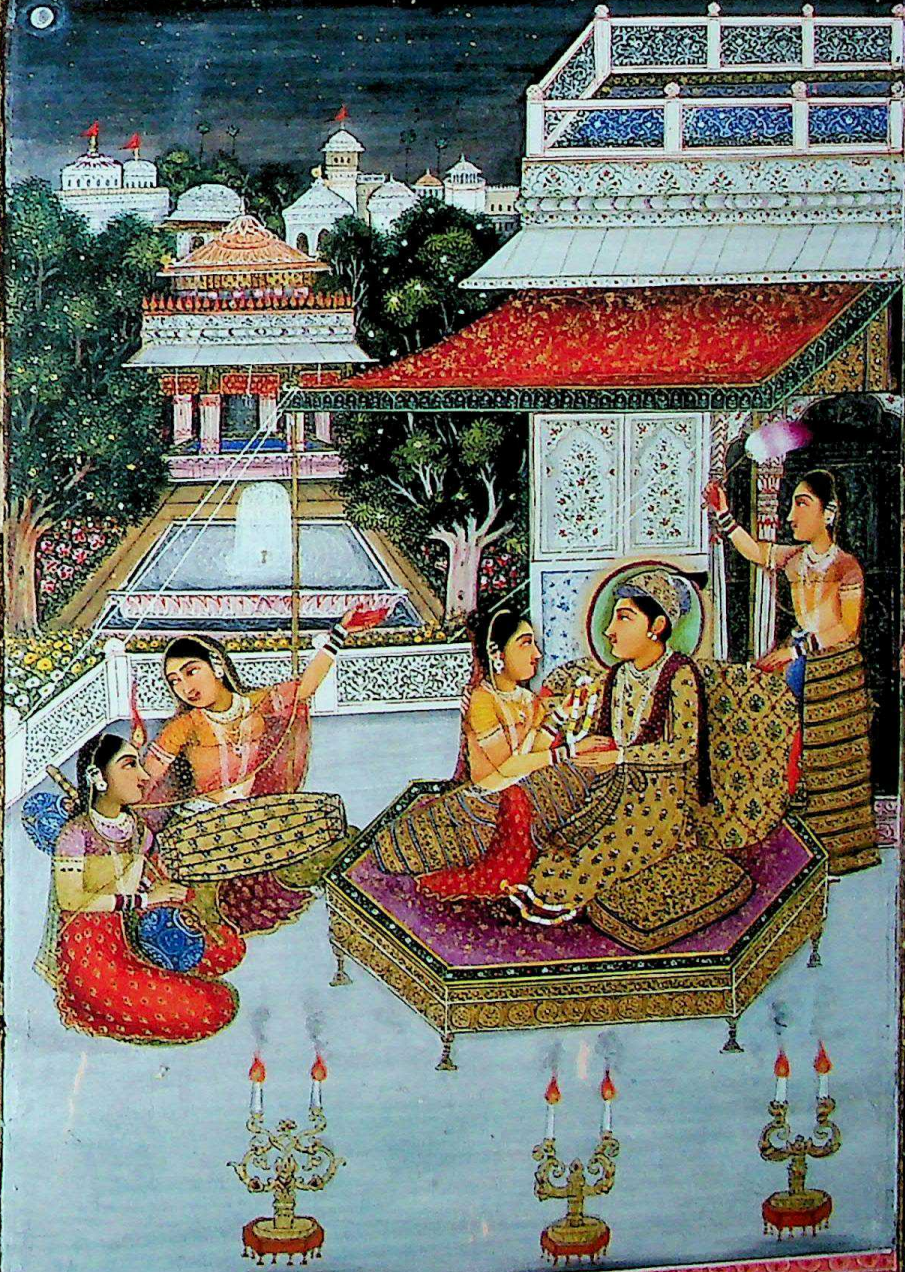
57. Van Vihar scene, Garhwal School, Miniature Painting. Krishna singing song while Radha is accompanying her and a Gwala is looking towards Krishna. Two Gopis are playing Dhapli, the scenic beauty is adorable.

58. An illustrated Miniature Painting of Kangra School it is based on the manuscript named *Sudama charitra*. Sudama standing before the gate of the palace in anticipation to meet with his friend Krishna.

59. Raag Dipak, Raagmala painting series, Raja Arjun. Deepak raag is meant to evoke the mood of intimacy between lovers. Typically depictions of this raag incorporate fire imagery of sort.



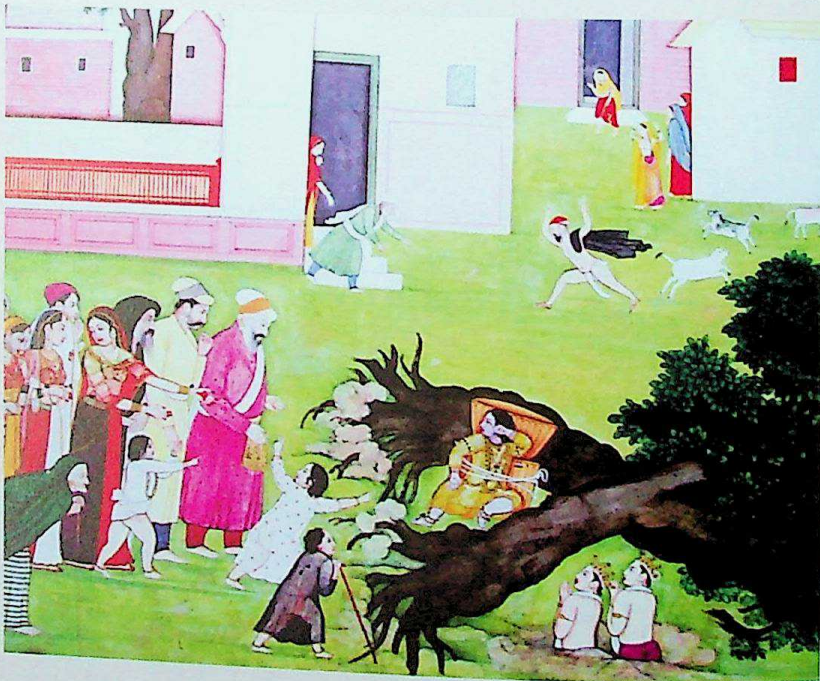
راجہ ارسل بن بندہ راک دیکھ







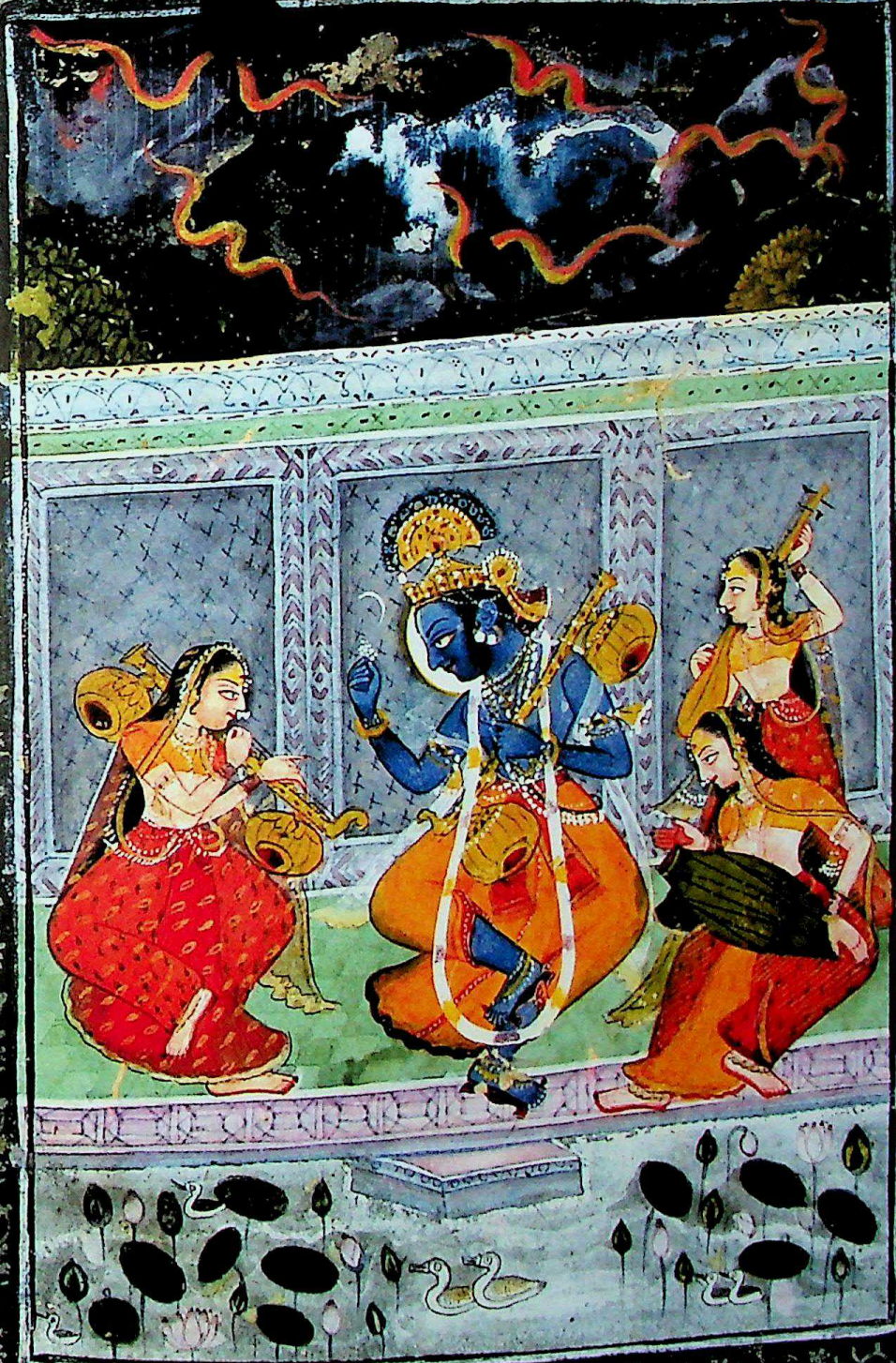
60



61

60. Event of Shankhasurvadh, Matsya avatar, Miniature Painting. In this painting Lord Vishnu in his first incarnation, Matsya Avatar is seen and he is killing a demon Shankhasur who stole Veda and hide them out in under water.
61. The salvation of Nalkubera and Manigriva. Mother Yashoda tied the Krishna with mortar as he stole the butter. Krishna managed to crawl in between two Arjun trees along with mortar and gave a jerk to the tree, out of these trees emerged Nalkubera and Manigriva, son of Kubera.
62. Raaga Megh Malhar, Miniature Painting, Bundi school. This epitomizes the raaga (music) that can induce the Monsoon rains. Krishna and Radha dance unitedly in the joy that the rain brings. Gopies are playing Veena and Drum. Lotus flowers and swans are seen in the pond.





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63. Radha  
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64

63. Radha serving betel to Krishna, Kangra School of Miniature Painting. Oval shaped painting decorated with floral square border. Blue toned Krishna is looking intimately towards Radha. Krishna is wearing yellow turban and stole and adorned with Jewellerles as well as crown. Radha wearing purple choli, orange lathga with golden chunni and decorated with Jewellerles.

64. Nawab Asaf-ud-Doula, Oudh School, Miniature Painting. He was the 4<sup>th</sup> Nawab Wazir (1775-1797) of Oudh, who brought great change in Oudh politics. Under his rule town of Lucknow acquired great splendour and capital of Oudh was shifted from Faizabad to Lucknow.





65

65. Painting of water colour on paper, depicting the wedding (Swayamvar) of Nala and Damyanti, Mughal School Miniature Painting. Persian inscription on top left corner explaining the painting and beautiful rectangular border around. Throughout the border several birds and animals are painted with gold typical to Mughal style.

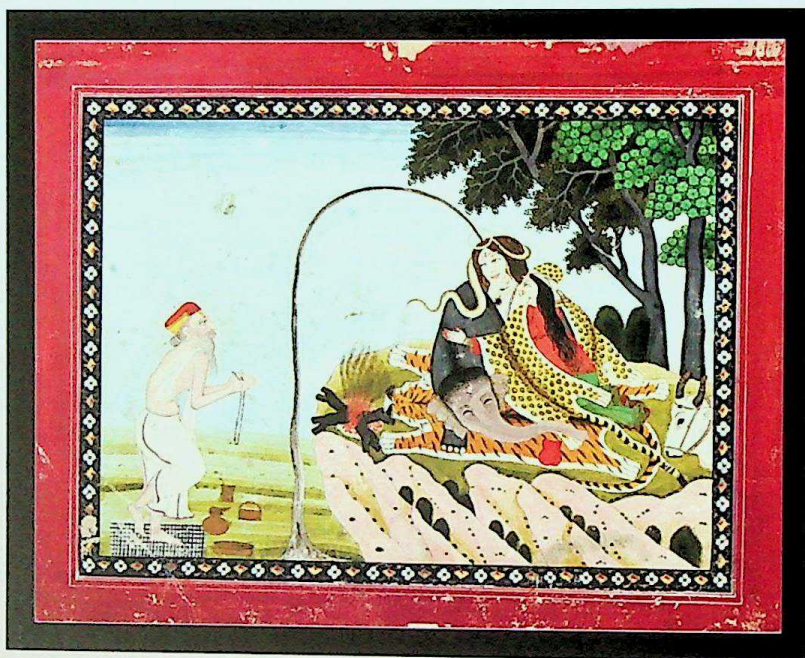




66

66. Anointment of Jesus, Company school, Miniature Painting. An angel holding an alabaster jar of very expensive perfume and pouring on Jesus head, who is reclining on the table.





67

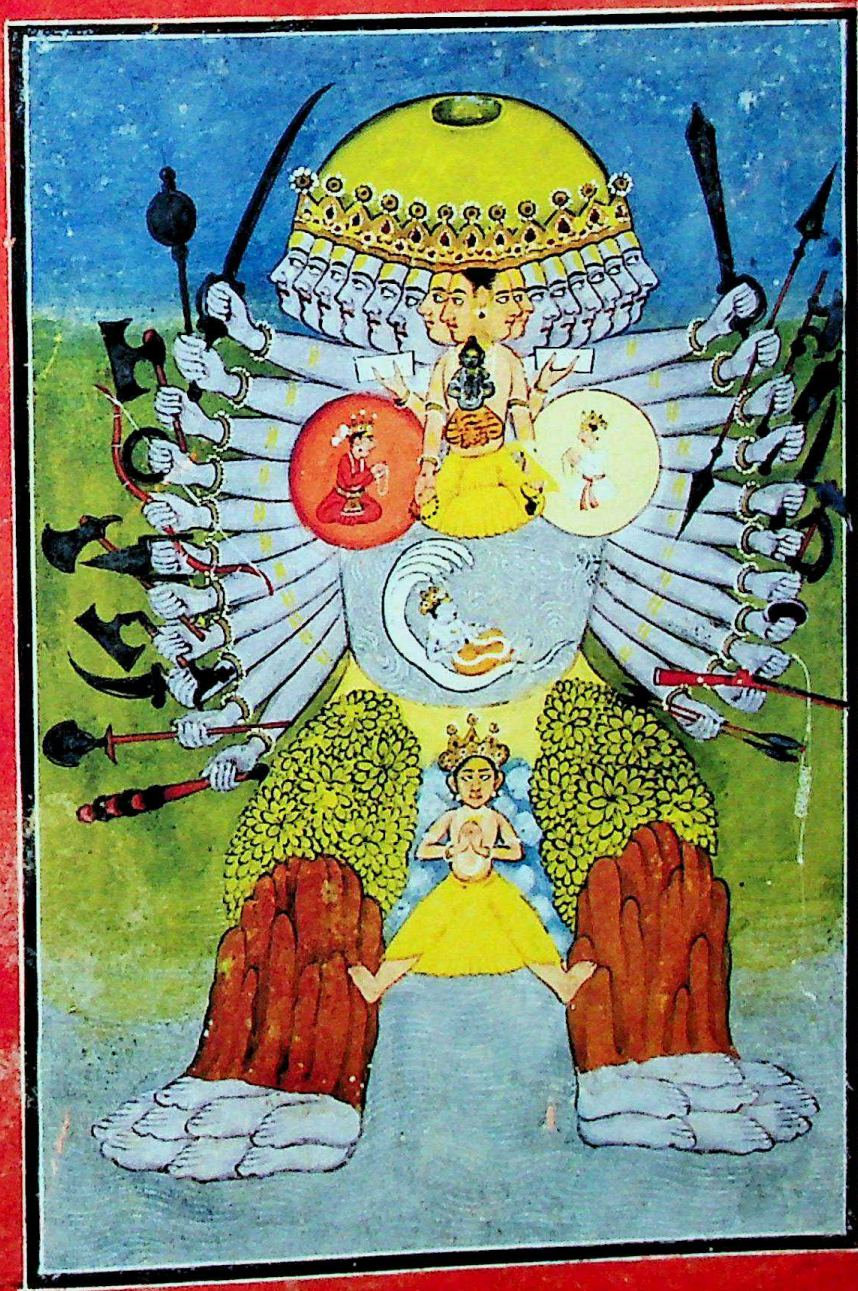


68

67. *Ganga Avataran*, Saint Bhagirath Praying Siva & Parvati, Kangra School of Miniature Painting. Lord Shiva is sitting on Kailash mountain with his consort Parvati and son Ganesha. Goddess Ganga as a river comes out from his hairlocks.

68. *Moraharrum* procession, Awadh School of Miniature Painting. Nawab Asaf-ud-Doula sitting on an Elephant, soldiers and people are moving on foot as well as on horse.





69

69. *Virat Roop Vishnu*, Kangra School of Miniature Painting, God with 22 arms, 11 on each side, 16 heads and 16 legs, 8 on each side represent immense form. Every arm holds a weapon and feet are representative of mountain above to it are forest. In the stomach Sheshayi Vishnu and above to it other deities can be seen.





70

70. Doljung (Green Tara), *Thangka* painting. Buddhist Goddess Tara is said to be embodiment of all desires, both worldly and spiritual. She personified good fortune, although unlike the worldly wealth bestowing deities, the wishes she fulfills include liberation from ignorance.





Obverse



Reverse

71



Obverse



Reverse

72



Obverse



Reverse

73

71. **Obverse :** Medal of Jabalpur exhibition Obverse: Bust of Queen Victoria legend-VICTORIA D : G:BRIT: REG: FID:DEF  
**Reverse:** JUBBULPORE EXHIBITION R.A.ST.DES: 1866J.LSC:

72. A medal issued by king Gazi-ud-din Haider, Nawab of Oudh on his Coronation ceremony.  
**Obverse :** Bust of king, legend around.  
**Reverse :** Two facing fish, flanked by a tiger rampant, with head turned backwards, holding a banner, between the lions a dagger with crown, legend around.

73. Ram Tanki/Tanka is a temple token found at different temple sites and is supposed to be Prasad (token) and was not used as currency. It is depicted with different deities and most of the time lord Rama as name explains. On the other side usually different animals are shown and some time different avatar of lord Vishnu.  
**Obverse :** Lakshman-Ram-Hanuman  
**Reverse :** Matsya Avatar





Obverse



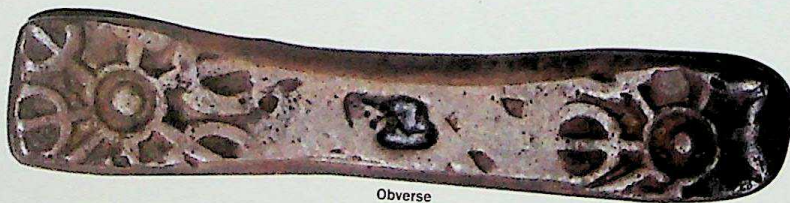
74

Reverse



75

Obverse



76

Obverse



Obverse



77

Reverse

74. Punch Marked Silver Coin-Cup Shaped type.

75, 76. Punch Marked Silver Coin - Bent Bar type.

77. Oudumber type Tribal Kingdom copper Coin.





Obverse



Reverse

78



Obverse



Reverse

79



Obverse



Reverse

80

78. Head of King type gold Coin of Diodotos-I.

**Obverse :** Head of King right diademed.

**Reverse :** Zeus standing to left, holding aegis wreath in field underneath it, hurling thunderbolt with right hand, eagle, Legend in Greek 'Basileos Diodotou'.

79. Double Stater Gold coin of Vim Kadphises.

**Obverse :** Half length figure of King to right, with helmet and diadem, emerging cloud, from his right shoulder, club in right hand and *ankusa* in left. Circular Greek legend: *Basileos Ommo Kadphises*.

**Reverse :** Shiva wearing Dhoti (lower garment), standing to front with head to right, having a *Trishula* in the raised right hand and the left hand is resting on bull's shoulder, having tiger skin. *Nandipada* symbol is in left field near right hand. Circular Kharoshthi legend: *Maharajas rajadhirajas sarvaloga isrvarasa mahishwaras Vim Kadhaphishasa tradara*

**Remarks :** It is considered to be rare type coin of this king.

80. Kanishka Coin.

**Obverse :** Portrait of king in Central Asian attire, spear in left hand, while dropping incense in fire right hand. Legend-PAONANO PAO KANHPKI KOPANO (King of king Kushan dynasty king Kanishka).

**Reverse :** Buddha in standing posture, right hand *Abhaya mudra* and on the right Unani legend-Boddo (BODDO).





Obverse



Reverse

81



Obverse



Reverse

82



Obverse



Reverse

83

81. Huvishka Ommo and Oesho type gold coin.

**Obverse :** Crowned, diademed bust of king facing left, holding mace and elephant goad, Bactrian legend around :  $\text{PAONANOP} \dots \text{OOHPKI KOPANO}$  (King of Kings Huvishka Kushan).

**Reverse :** Deity Uma standing left, offering flower, four armed Shiva next to her holding trident, Bactrian legend right: Ommo and Oesho, tamgha at left.

82. Gold Coin of Huvishka.

**Obverse :** Diademed bust of king facing left, holding mace and elephant goad, Bactrian legend around  $\text{PAONANOPAO OOHPKI KOPANO}$  (Shaonanoshao Ooeshki Koshano - king of kings Huvishka Kushan).

**Reverse :** Crowned Lord Shiva standing left facing right, legend  $\text{OHPO}$  (OESHO), and variant stylised tamgha right.

83. Vasudev, Gold Dinar, OESHO Type.

**Obverse :** Crowned, diademed king standing facing, nimbate holding trident and sacrificing altar at left, trident above fire altar, Bactrian legend around  $\text{AONONAO BAZOΔHO KOPANO}$  (king of kings Bazodeo Kushan), nandipada in right field.

**Reverse :** Crowned Lord Shiva standing facing, a crescent moon at Shiva's forehead, holding trident and wreath, the bull nandi standing behind facing the left side with Bactrian legend at left  $\text{OHPO}$  (OESHO) and variant stylised tamgha at left, dotted borders.





Obverse



Reverse

84



Obverse



Reverse

85



Obverse



Reverse

86

84. Chandragupta I - Raja-Rani type Gold coin.

**Obverse :** king standing at left and queen right facing each other, king holding up his right hand probably offering *sindoodani* to the queen, left hand at the back holding a stick, *Brahmi* legend at right: "Chandra" and left "Srikumaradevi".

**Reverse :** Goddess enthroned facing, seated on crouched lion, holding cornucopia and diadem, *Brahmi* legend "Iichhavayah" at right to commemorate the marriage.

85. Samudragupta Ashvamedha type Gold coin.

**Obverse:** Sacrificial horse standing left, *yupa* (sacrificial post) before, beautifully adorned with royal decoration, low platform before a *Yupa*, two step ornamented pedestal, circular *Brahmi* legend around and *si* (for *siddham*) below horse.

**Reverse :** Queen standing left, holding towel in left hand, flywhisk right over her shoulder, *Brahmi* legend at right: *Ashvamedha-parakrama*.

86. Tiger-slayer type Gold coin of Samudragupta.

**Obverse :** King standing left, shooting arrow at tiger at left, Circular *Brahmi* legend at right *Vyaghraparakrama*.

**Reverse :** Goddess Ganga standing left on *Makara*, holding long stemmed lotus in her left hand, right hand outstretched, crescent, top standard at left, *Brahmi* legend at right : *Raja Samudraguptah*.





Obverse



Reverse

87



Obverse



Reverse

88



Obverse



Reverse

89

87. Standard type gold coin of Samudragupta

**Obverse :** King standing left, nimbate, wearing trousers, earrings, armlets, necklace, waistband and close fitted coat, holding in left hand standard, bound with fillet, dropping incense on alter, usual legend and name of the King "Samudra Tavaajaya".

**Reverse :** Goddess seated on throne Legend- "Vikrama" is engraved. This is very rare variety of coin on which Samudragupta bears the title "Trivikrama" which later on assumed by his son Chandragupta II.

88. Lyrist type gold coin of Samudragupta.

**Obverse :** King seated left on a couch, playing Veena circular Brāhmi legend around Maharaja-dhiraja Shri Samudragupta h", si (Sidhham) below couch.

**Reverse :** Lakshmi nimbate, seated left on a wicker stool, holding a cornucopia in her left hand and diadem in right, Brāhmi legend at right: Samudraguptah.

89. Samudragupta Gold Dinar, Battle Axe type.

**Obverse :** King standing to left, wearing a close-fitted cap, coat and trousers & there is a sword hanging on his left side, the king holds a Battle Axe (Parashu) in left hand, right hand resting on waist, dwarf attendant (Vamana) at left, facing right and holding crescent-topped standard, Brahmi legend below the left hand of the king "samudra" and partly visible circular legend reads 'kritantaparshurjayatyajitarajetajitah'.

**Reverse :** Goddess Lakshmi enthroned facing, throne has no back, feet of goddess are resting on lotus, holding diadem in her right hand and cornucopia in left, tamgha to left, complete Brahmi legends "kritantaparashuh" which means battle axe.





Obverse



Reverse

90



Obverse



Reverse

91



Obverse



Reverse

92

90. Lion Slayer type coin of Chandragupta II.

**Obverse :** King standing right, with left foot on lion, which retreats with head turned snarling at the king as he strikes it with sword in upraised right hand. Legend *Narendra Chandrah Prathit Rano Rane Jayatyajeyobhuvi Simhavikramah*.

**Reverse :** Goddess is seated couchant on lion facing right, holding fillet in outstretched left hand and lotus in right hand. Legend 'Simhavikramah'. This is the only known specimen of this style.

91. Archer type Gold coin of Chandragupta II.

**Obverse :** King holding bow and arrow in left and right hand consequently, the legend between bow and arrow "Chandra" around "Deva Sri" (Maharajadhiraj) "Sri Chandraguptah".

**Reverse :** Goddess Lakshmi seated facing, on a stylized lotus in padmasan, holding Lotus blossom and Diadem, halo behind the head, Brahmi legend, at right "Sri vikramah".

92. Rhinoceros Slayer type Gold coin of Kumargupta I.

**Obverse :** King riding on horse and killing the rhinoceros, the latter is in furious mood and attacking back, incomplete legend *Bharat khadak trata*.

**Reverse :** River goddess Ganga standing left on makara. Lotus in right hand, to the right is a parasol bearing lady Brahmi legend at left *Siri Mahendra khadga* This is a unique type coin.





Obverse



Reverse

93



Obverse



Reverse

94



Obverse



Reverse

95

93. Tiger Slayer type gold coin of Kumargupta I

**Obverse:** King shooting tiger, Legend "Ku" is inscribed under his left arm.

**Reverse:** Goddess Kaumari feeding peacock, Legend "Kumarguptadhiraj".

94. Apratigha type gold coin of Kumargupta I.

**Obverse:** A male figure (king) standing in the centre wearing in adoration with clasped hands. A female figure standing to left and male figure standing to his right, Garuda standard and crescent. Legend 'Kumarguptah'.

**Reverse:** Lakshmi, nimbate, seated on a lotus, symbol, legend 'Apratigha'.

95. Gold Padma Tanka of Yadavas of Devagiri, Krishna Deva or Kanhara Punch Marked coin.

**Obverse:** Five punches, central punch of a lotus flower and punches around devnagari legend 'Kanhara', twice 'Sri' and Conch Shell.

**Reverse:** Uniface, very rare variety.





Obverse



Reverse (I)



Obverse



Reverse (II)



Obverse



Reverse (III)



Obverse



Reverse (IV)



Obverse



Reverse (V)



Obverse



Reverse (VI)

# 96. Zodiac sign coin of Jehangir

- I) Gemini
- II) Leo
- III) Sagittarius
- IV) Taurus
- V) Arles
- VI) Libra





Obverse



Reverse

97



Obverse



Reverse

98



Obverse



Reverse

99

97. Akbar Mehrabi coin, gold.  
**Obverse :** Kalima, 981 A.H.  
Abubaker, Umar Usman, Ali.  
**Reverse :** Khallada Mulkahu,  
Padishah Gazi Jalaluddin  
Mohammad Akbar, Zerb  
Agra.

98. Mughal Emperor Jehangir  
kalima type coin, Gold.  
**Obverse :** Kalima  
**Reverse :** Jahangir

99. Portraiture type gold coin of Jehangir.  
**Obverse :** king's portrait and Persian inscription  
around the portrait "destiny has made the picture of  
likeness of venerable king Jehangir on this gold coin.  
**Reverse :** A central sun burst with four  
compartments on either side. Each one has Persian  
inscription.





Obverse



Reverse

100



Obverse



Reverse

101



Obverse



Reverse

102

100. Nawab of Oudh, Amjad Ali Shah, Gold Mohur, Lucknow.

**Obverse :** Dar Jahan zad sikka shahl jayld elah zille haque Amjad Ali shah zair Alam panah.

**Reverse :** A fish above to it is a crown and legend around: *Mulk Awadh baitus sultanat Lakhnau.*

101. Nawab of Oudh Wajid Ali Shah, gold coin.

**Obverse :** "Bitayid Elah Zille Haque" couplet.

**Reverse :** Bait-us-sultanat Lakhnau mulk Awadh, Akhtar nagar, parasole above crown, Sana julus & zarb, flanked by mermaids holding flag, crossed swords below.

102. Gold Coin of Suleman Jah (Nasir-ud-din Halder).

**Obverse :** *Alah jah suleman, mertabah Shah Jehan, Sepehar, 1244, Zad zlutf, moharsekka shah.*

**Reverse :** Arms of Awadh above Darul Saltanat Lakhnau, Memanth, to right : Jeloos, to left : Manos, Below : Zerb Subah Awadh.





Obverse



Reverse



Obverse



Reverse



Obverse



Reverse

103. Double mohar gold coin of William IV.  
**Obverse :** Depicting head of William IV. Legend "William III king 1835".  
**Reverse :** A British Lion and palm tree behind, Legend- " East India Company" written above the lion. Below the lion "TWO MOHURS", "Do Ashrafi".

104. Gold One Mohar of Queen Victoria.  
**Obverse :** Head of Queen, facing left Legend around VICTORIA QUEEN 1841.  
**Reverse :** Walking Lion facing left, a palm tree behind the animal, legend around : EAST INDIA COMPANY, below the lion "ONE MOHAR", Ek Ashrafi.

105. United State of America Dollar 10.  
**Obverse :** Bust of the king, legend 1910.  
**Reverse :** United State of America, legend-In Cod we trust, E Pluribus Unum, Ten Dollar.





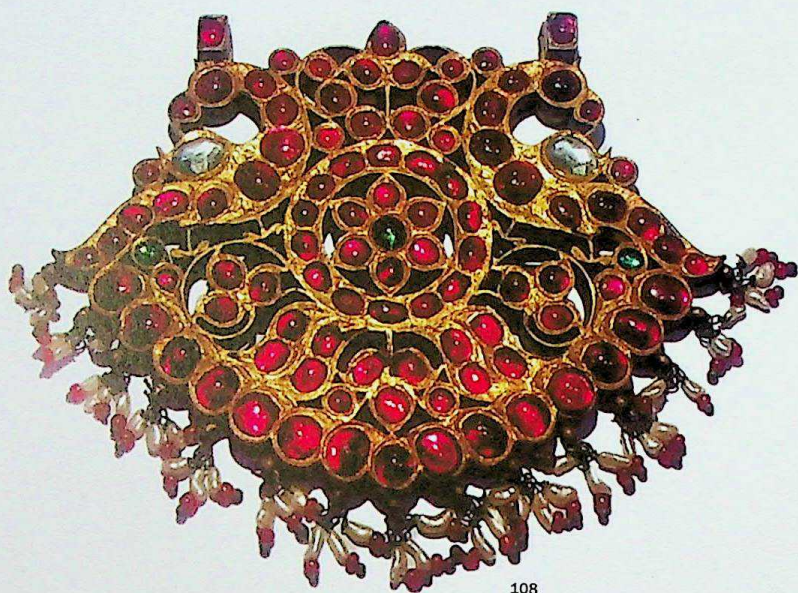
106



107

106. Ten armed Goddess Mahishasur Mardini Durga, 14<sup>th</sup> Cent. CE, in Pratyaleedh mudra is seated on demon Mahishasur. She is holding demon's head with one hand and killing him through trident. Goddess holding bow and arrow, sword, shield, scimitar in its hand and a part of the stole with one hand.
107. Wooden carved image of Varah Avatar.





108



a



b

109



110



111

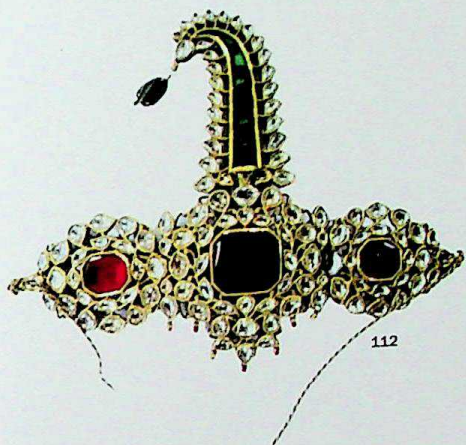
108. Ruby, Diamond and real  
pearl studded gold  
pendant.

109. Ruby, studded gold  
bead.

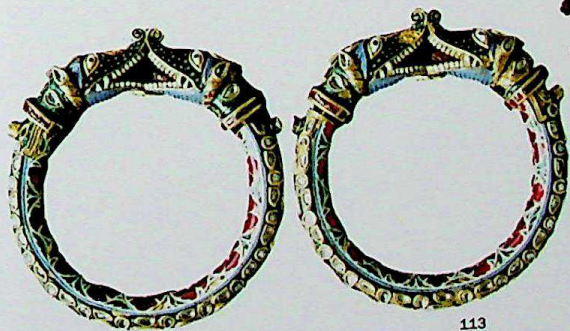
110. Gem studded gold  
Kajli.

111. Rubystudded gold Ring

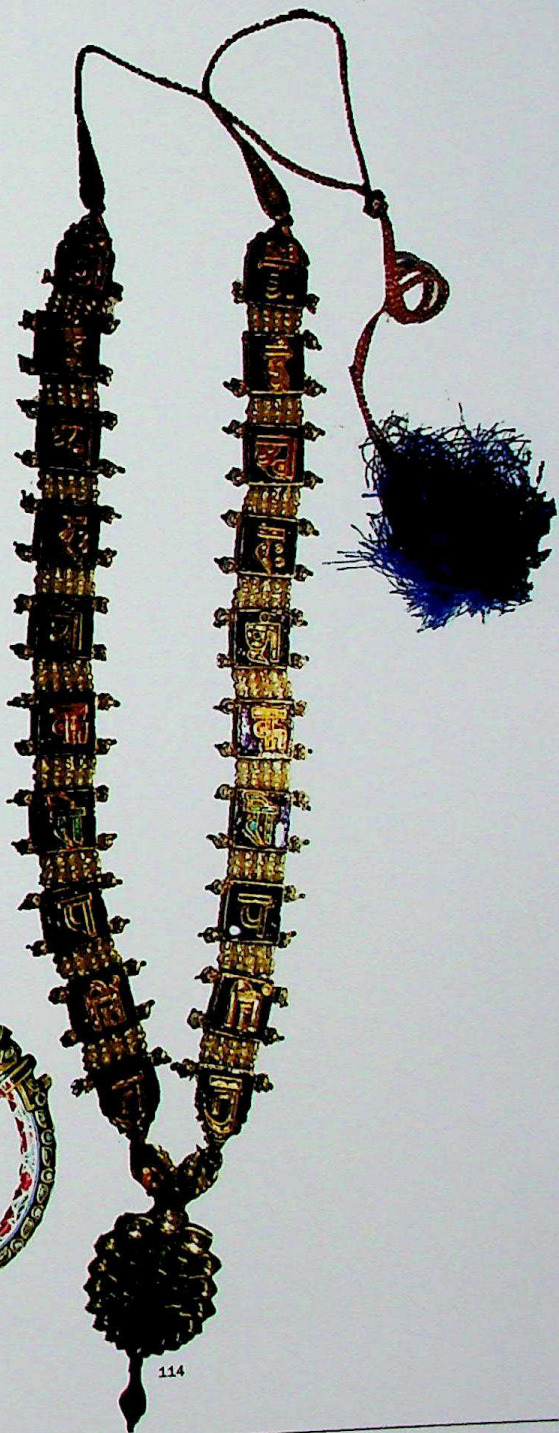




112



113



114

112. Sarpench used for decoration of head gear of royals. 113. Crocodile faced gold bangles, meenakari art. 114. Precious and semiprecious stone studded gold. Noulakha haar (garland) with Meenakari Art.





115

115. Birth scene of Lord Buddha, repoussé technique, God Brahma is receiving him while other Gods are showering blessing upon him. Mother Maya is standing on left leg with the support of Saal branch, an attendant assisting her. Throughout the panel monkey, elephant, deer and several birds are depicted. Along the rectangular border several deities are shown and at the centre of the panel on a big lotus flower lord Buddha is standing.





116

116. Lady in serenity standing cross legged, 4<sup>th</sup> Century CE, Shahjahanpur, in royal posture adorned with single beaded necklace, three stringed girdle, anklets, bracelets and pleated lower garments with curled stole, made of Gold repoussé technique. Her beautiful colffure is similar to that of female figure found in the terracotta images of Gupta period.





117

117. Portrait of Bharat Ratan Rabindranath tagore (repoussé technique).





118

118. Bhitari seal, alloy metal, 5<sup>th</sup> Century CE, Bhitari (Gazipur) is an important epigraph of the Gupta emperor Kumargupta II. A mythical bird *Garuda* has been cast on the upper part of the seal. He is shown in hybrid form having head of a man with freezing hair. Below the bird the 8 line text in *Brahmi* describes the genealogy of Gupta dynasty. Strangely enough the name of Purugupta is mentioned and that of a Skandagupta is omitted. Inscription also provides the name of three Queens of Gupta dynasty viz; Anantadevi, Vatsadevi and Mahalaxmi, not known before.

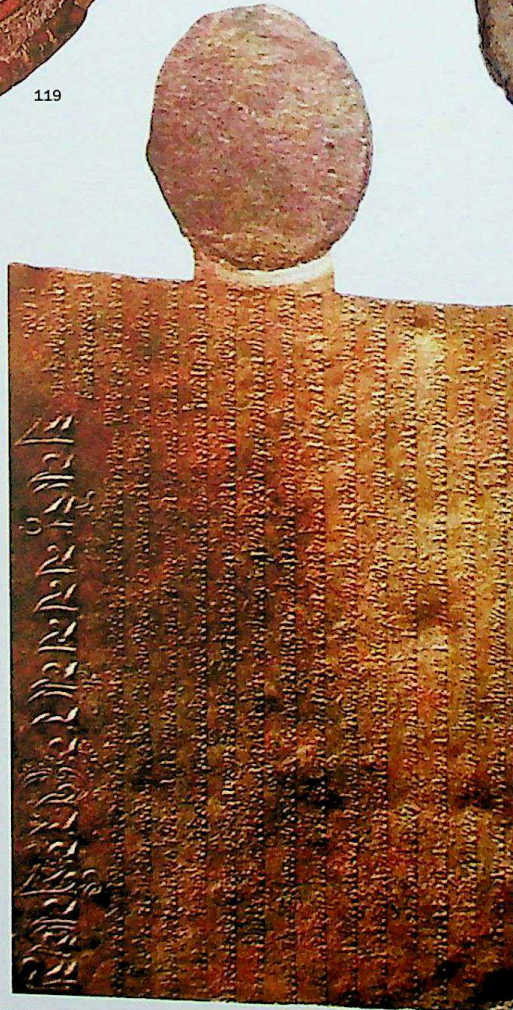




119



120



121

119. A clay seal depicting an aggressive lion attacking a man, *Brahmi* Inscription 'SURASTSAS'.

120. Terracotta Seal with a Temple structure on it.

121. Banskhera copper plate recovered from Shahjahanpur is an important object. This 628 CE plate bears an 18 line inscription. At the end of the epigraph there is a sign manual of king Harsha inscribed in bold ornamental letters which reads:- Swahastomama Maharaja dhiraja Shri Harshasya. Inscription is about the grant of a piece of land to Brahmins by the King.





122

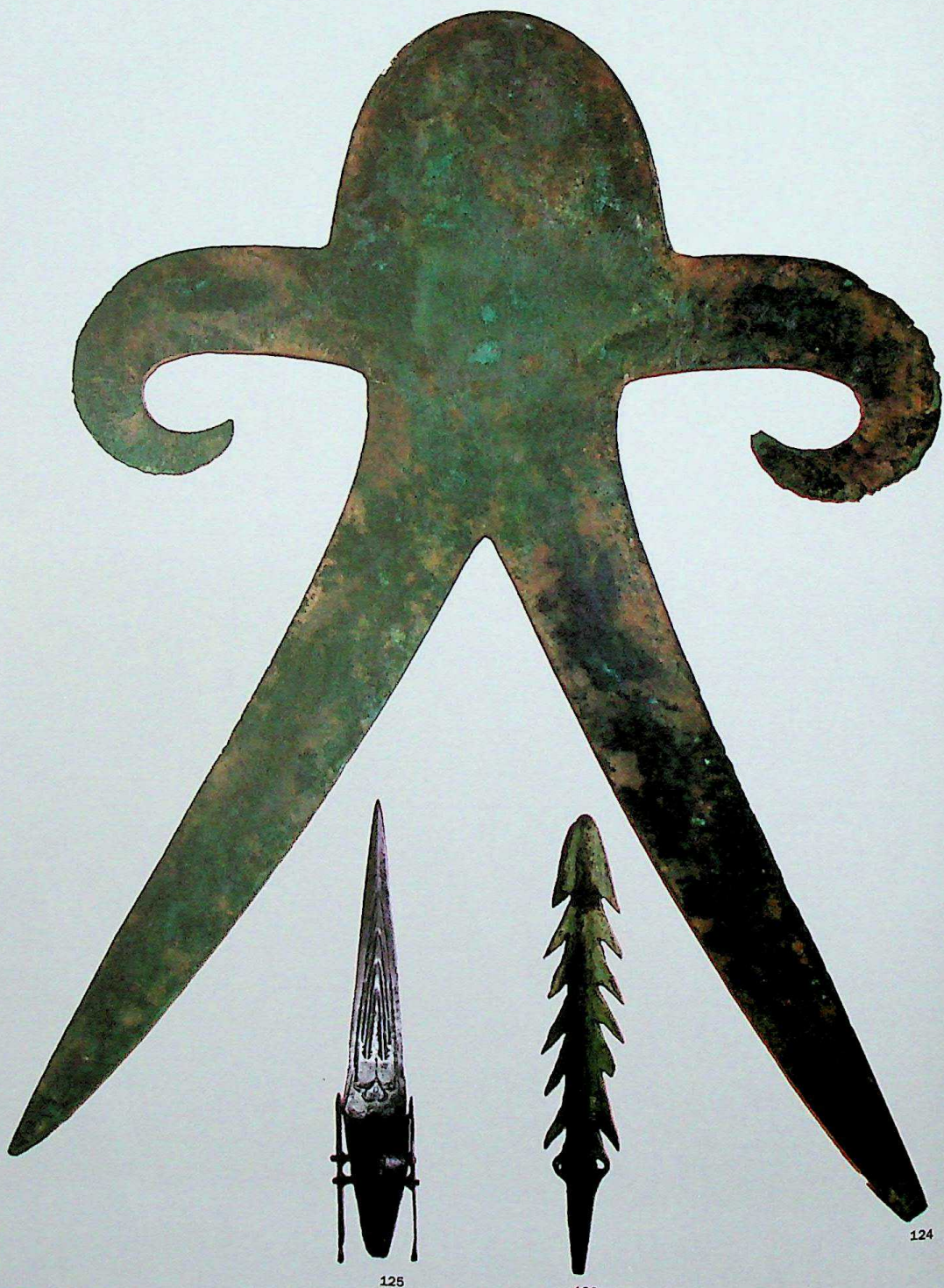


123

122. Copper plate of Kalyan Chand of Kumaon.

123. Stone Inscription of Moukhari king, Ishanverman from Harha, Barabanki (Vikram Samvat 611, 7<sup>th</sup> Cent. CE), is quite important. It narrates the story of renovation of an ancient temple by King Suryavarman.





124. Anthropomorphic figure, Iron.

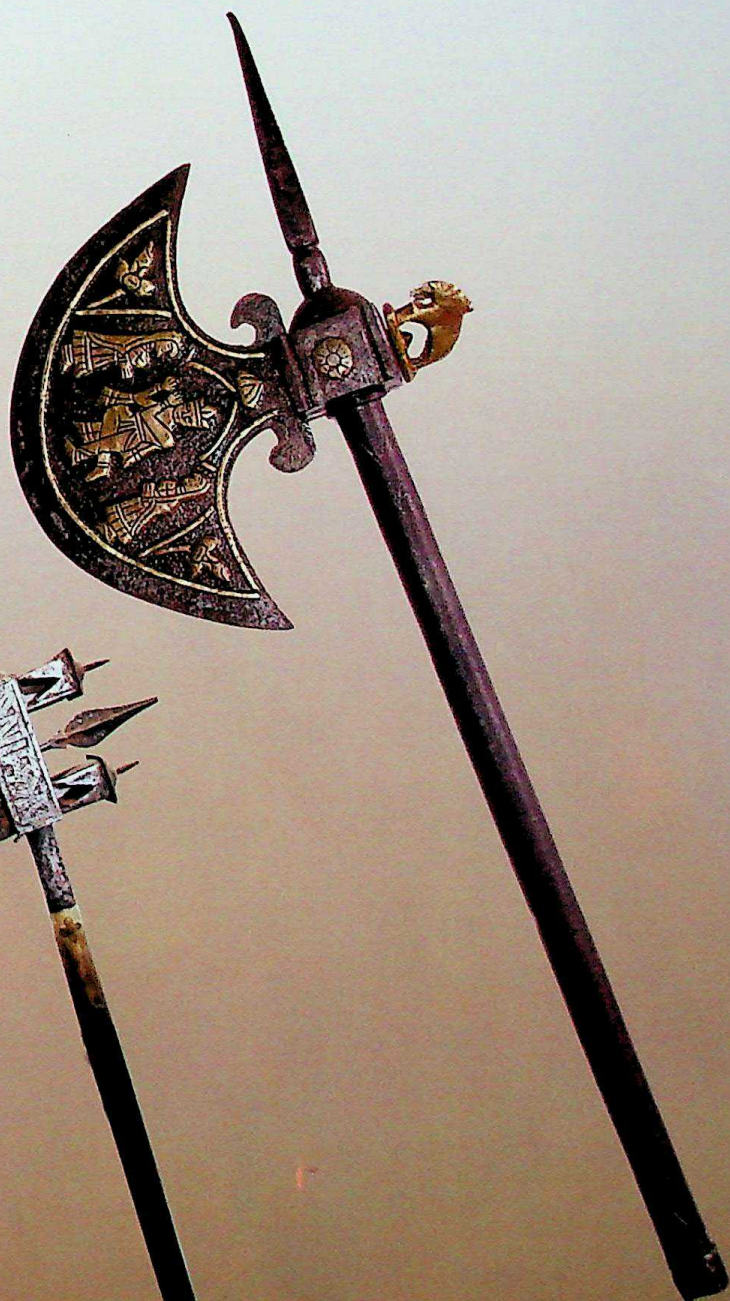
125. Jamdhar, Steel.

126. Harpoon, Iron.





127



128

127. Inscribed Farsa with Radha-Krishna.

128. Brass Decorated Farsa.





129. English Matchlock.

130. British Hunting Rifle.

131. British Flintlock Rifle.





132



133



134



135

132. Hand Gun.

133. Decorated Flintlock Rifle.

134. Double Barrel Shot Gun.

135. Old flintlock Pistol.





136. Jade dagger.

137. Dagger with Blackbuck horn handle.

138. Kukhri, Cover with beautiful gold work.





139



140



141

139. Jade made Jem Studded, Gold decorated, Ruby, diamond agate studded Mughal Dagger with sheath, 18-19<sup>th</sup> Cent.

140. A Persian dagger studded with diamond and stone, beautifully decorated with gold.

141. Persian Khanjar Mughal, 18-19<sup>th</sup> Cent. This is steel made with Jade handle, studded with agate.





142. (a, b) *Mayan* with Sword - German Imperial sword.

143, 144. Mughal Sword.

145. Sikh Khanda Sword.

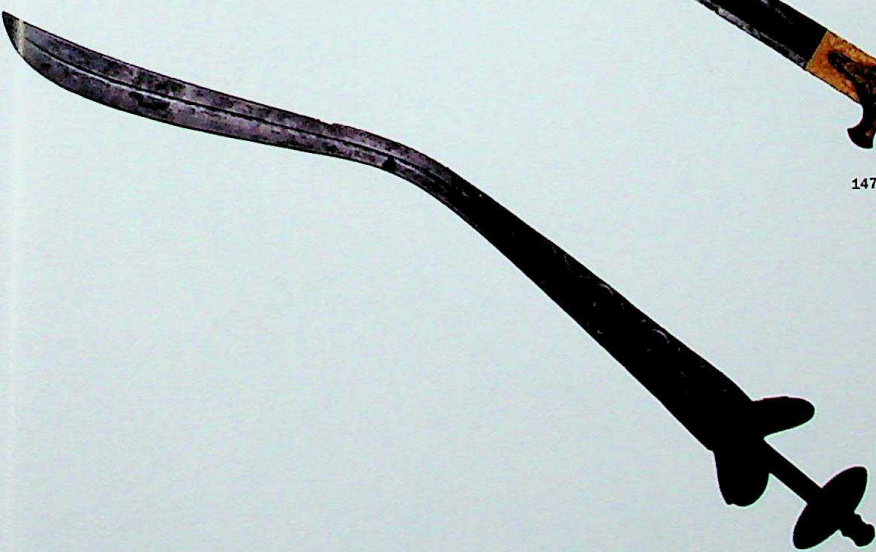




146



147



148

146. Billhook Machetes.

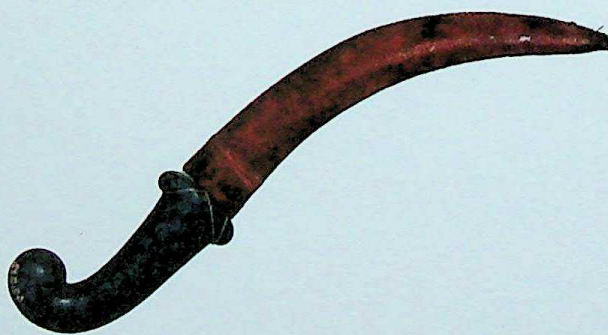
147. Mughal Sword.

148. South Indian flamboyant, 16<sup>th</sup> Cent.

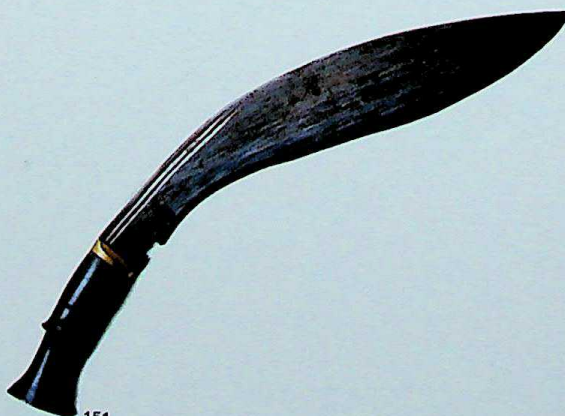




149



150



151

149. An English dagger, medieval period.

150. Dagger Knife.

151. Kukhri of a long narrow form, popular in the 19<sup>th</sup> Cent. CE, in Indian Army.





152. Trumpet

153. Bugler





154

154. Brass lamp of modern age with 3 step circular pedestal, a winged lion standing on an imaginary tree branch. The animal is in aggressive gesture and on the back of the animal a lamp (*diya*) is placed.



155



156

155. Highly decorated Nut cutter, a male and female are hugging each other.

156. Brass Kharaoun





157

157. Gold gilded iron head of Buddha, 6<sup>th</sup> Cent. CE, Azamgarh. A masterpiece of Mathura style of art, its facial type, arched eye brows, half closed eyes, treatment of lips and all other features have close resemblance to stone images of Gupta period. A tuft of curly hair (*Ushnisha*) is typical to image.





158. Vasudhara, Nepal, approximately 18<sup>th</sup> Cent. CE. The six armed deity, of wealth and prosperity is holding a manuscript, paddy stalk and an urn in upper, middle and lower left hand consequently. The urn bearing hand is kept on the feet, while the lower right hand is in *Varad mudra*. The middle right hand holds a musical instrument, while the uppermost right hand is in dancing posture. Seated on lotus pedestal the image is beautifully ornamented with jewellery and attire.





159. Boudhi diety Tara, Nepal, app. 18<sup>th</sup> Cent. CE, seated on lotus pedestal, the image is wearing a beautiful crown, jewelleries and attlre. Fire flames are arising around the head. According to folklore Tara has originated from the tears of Bodhisattva Avlokiteshwar.





160

160. *Bodhisattva Manjushree*, Nepal, app. 18<sup>th</sup> Cent. CE seated on lotus pedestal, God of wisdom, the Manjushree is characterized with a symbolic sword of wisdom in his right hand, which destroys the ignorance, while the left-hand bears a manuscript, a symbol of knowledge. The upper left and right hand possesses bow and arrow consequently. He is ornamented with jewelleries, few creepers are hanging around.





161

161. Yidam, Nepal, app. 7<sup>th</sup> Cent. CE is a Tantrik God of Buddhist religion. Seated on a pedestal the brass image is endowed with several hand, leg and head. Furious fire flames are arising around the head. It is believed that Yidam has a secret relationship with this two monks.





162

162. Lord Ganesha his consort Lakshmi are shown with their Vahana mouse and swan consequently. Lakshmi wearing lower attire and stole, adorned with Jewelleries and crown and sitting on the thigh of Ganesha. Four handed Ganesha holding Vajrantimala, lotus and laddoo. He is wearing high crown and other Jewelleries.





163

163. Elephant faced decorated Conch, Brass. Several deities, Shivalinga, floral designs and a furious Lion can be seen.





164



165



166

164. A Decorated plate with floral and faunal designs. At the centre of the plate a fairy surrounded with four lions. In between the tree branches among the flowers and leaves birds are there. Around the periphery it is filled with floral and faunal designs.

165. Lotus shaped *Sindoordani*, brass.

166. Highly decorated Urn, engraved with several God/Goddesses and animal figures, Brass.





167



168



169

167. A floral decorated surahi-bidari art.

168. A floral Decorated farshi-bidari art.

169. A silver farshi of huqqa.





170

170. A decorated Gangajali with dragon shaped handle - brass





a



b. 171

171. Casket of Chandra Shekhar Azad: On 1<sup>st</sup> August 1976 historical journey (yatra) of this casket was started from Mahatma Gandhi Kashi Vidyapeeth, which wound up on 10<sup>th</sup> August, 1976 at State Museum Lucknow and it was handed over to State Museum, Lucknow.





172

172. Decorated Tray, Bidarl Art (metal), In the centre of the tray an elephant surrounded with deer and lion in the periphery camel and lion with floral motif.

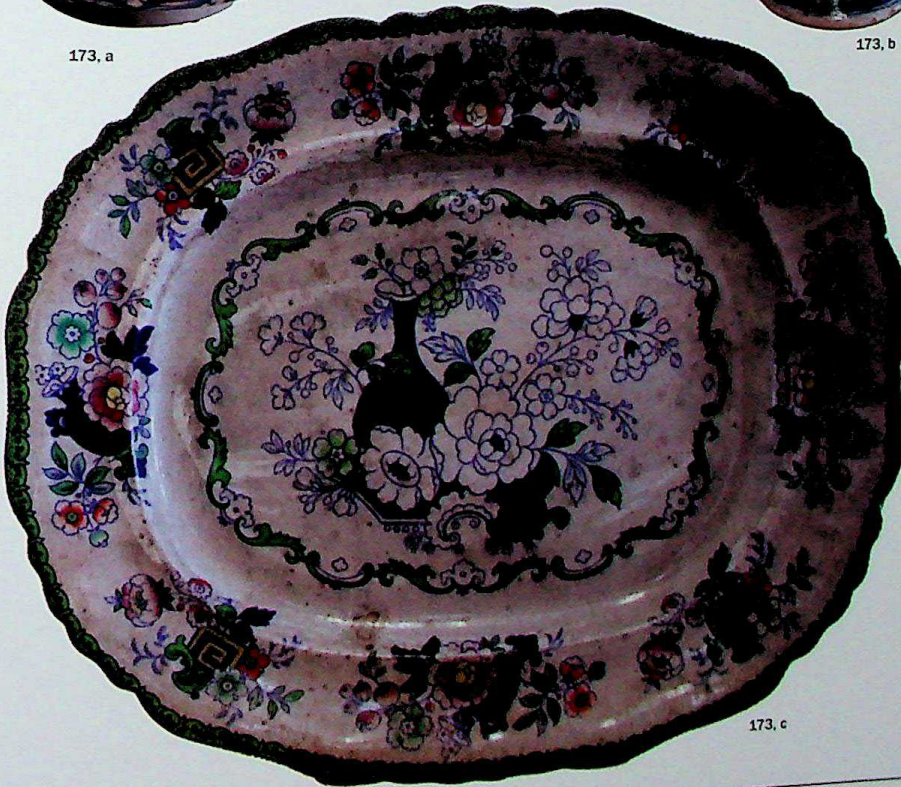




173. a



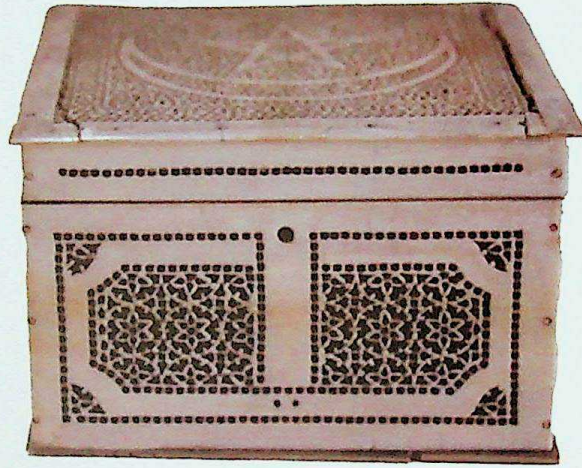
173. b



173. c

173. a, b, China Clay Flower Pot & Vessel.  
173. c. Tam Chini Floral Painted Tray.





174



175

174. Ivory carved jewellery box.

175. Wooden carved box studded with Ivory and semi precious stones, floral designs are supplemented with human figure. It seems that the box was used for keeping some important belongings like Jewelleries and all.





176

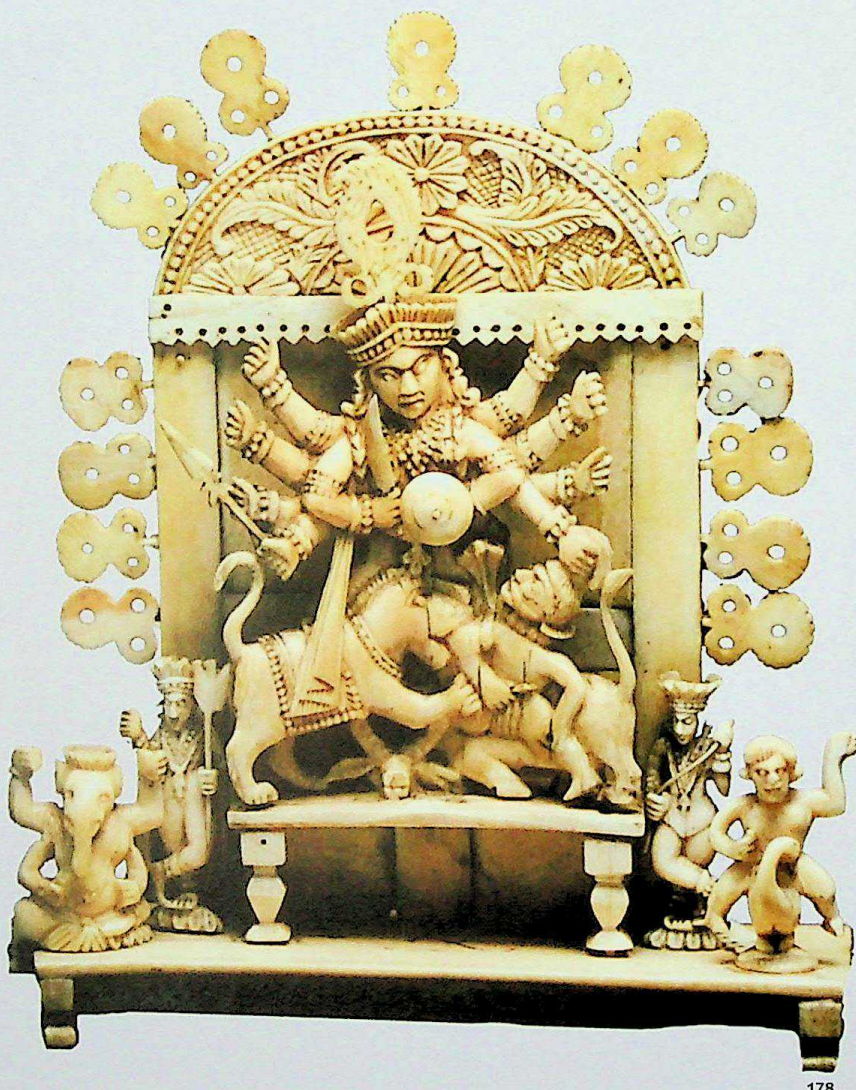
176. Ivory carved four armed Ganesha is adorned with Valjantimaala, yagyopaveet and bracelet. It's two unbroken tusks and hair yoke are prominent. Dhoti and stole wearing diety is standing on lotus pedestal with four rats engraved in upward position.



177

177. A beautiful Ivory image representing probably Yogmaya (18<sup>th</sup> Cent. CE) is adorned with beautiful Jewelleries and attire. Standing on a full-blown lotus her right hand is in an attitude of protection, while the left hand is holding a disc, a meditating male is surmounting the crown.





178



179

178. Goddess *Mahishasura mardini* sitting on her *vahana* lion and killing demon. Out of 10 arm the lowest left arm is holding hair of demon, while lowest right arm is holding harpoon. In the uppermost left arm she is holding shield, while the right arm holds dagger. She is wearing crown and Jewellery and standing on a highly decorated square shaped throne, and provided with two attendant. On the lower pedestal Ganesha and Kartikeya are sitting in front of the goddess.

179. A crocodile faced boat.

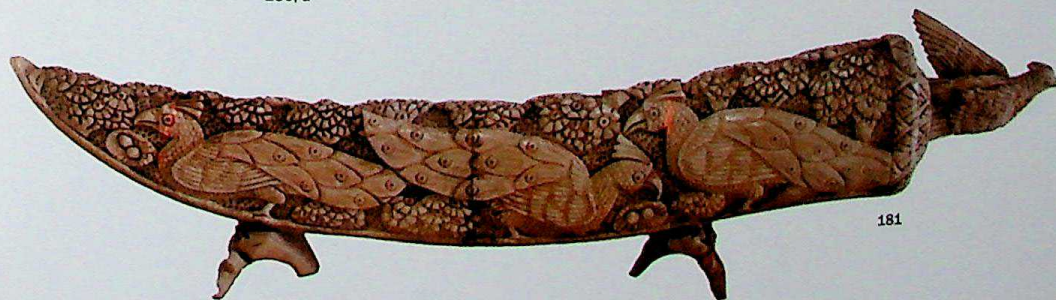




180, a



180, b



181

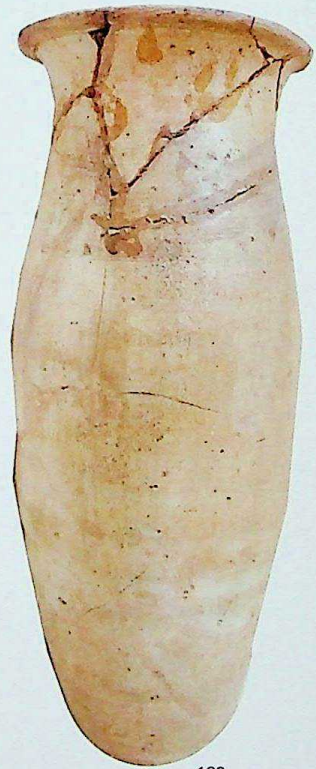
180.a, b An Ivory carved dancing lady & Royal Man.

181. An Ivory carved dagger with peacock, eagle and floral Design.





182



183



184



185

182. (a) Pottery Maouryan period  
 183. (b) Pottery, Harappa period  
 184. (c) Pottery, Gupta Period  
 185. (d) Northern Black Polished ware (N.B.P.W.)





186

186. Chikan Embroidered Kurta.

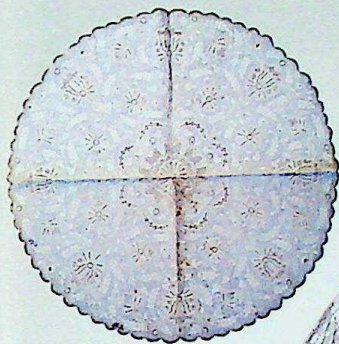




187

187. A beautiful Choga of brocade with Zari art.





188



189



190

188. A cotton hanky embroidered with Chikankari work prevalent in Oudh region.

189. A Table Cloth with Chikan work.

190. An Anrakha, Chikan Work.





191



192



193

191. An embroided Shawl.

192. A woolen Tushl shawl, with embroided borders, Kashmiri Art, 18<sup>th</sup> Cent. CE.

193. A Silken red *ghaghra* (skirt) with fine embroidery.





194

194. Egyptian mummy A 3000 yrs old Egyptian mummy of 13 year old princess Nishushi of ptolemaic period is an object of main attraction for the museum visitors. This is one of the best type of Mummy on the basis of type of mummification.





195

195. Indian one horned rhinoceros (*Rhinoceros unicornis*), the species has been brought to the edge of extinction because of human appetite for their distinctive horns. It is prized for tens of centuries for their supposed healing properties, decoration and trophy purpose. Rhino falls in the Vulnerable (V) category of IUCN Red data list.





196. Great Indian Bustard (*Ardeotis nigriceps*) It has been enlisted from Endangered (E) to Critically Endangered (CE) category of IUCN list of Birdlife international in 2017 mainly because It has been extirpated from 90% of its former range. In 2008 its population was estimated to be fewer than 250 individuals. The bird needs immediate conservation concerns.





197

197. Siberian crane (*Leucogeranus leucogeranus*), is critically endangered migratory bird which skipped India since last 18 years say experts. It is apprehended that the Siberian cranes are unlikely to ever come to Keoladev National Park of Bharatpur, Rajasthan, India again as they have apparently changed their centuries-old migratory route from Siberia to India.





198

198. Pink Headed Duck (*Rhodonessa caryophyllacea*), is quite beautiful bird, of Near Extinction (NE) category, the upper part of the neck and head of the male is pink with pink patches on wings. Last confirmed sighting of this bird by Research Scholars was in 1935 from Darbhanga district of Bihar, since then it has not been seen in wild.





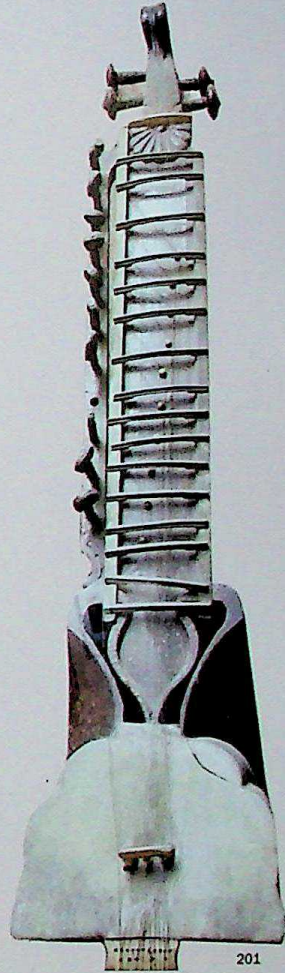
199

199. Bengal florican (*Houbaropsis bengalensis*), is Critically Endangered (CR) species and is regularly disappearing from its existing range. The total global population is likely to fall in the range of 252 to 999 mature individuals this equates to 375-249 individuals in total for Indian population. A rapid decline in global population is estimated to have occurred over the last three generations. The Key threats are the extensive loss and modification of grassland through drainage conversion of agricultural lands, deforestation and overgrazing.

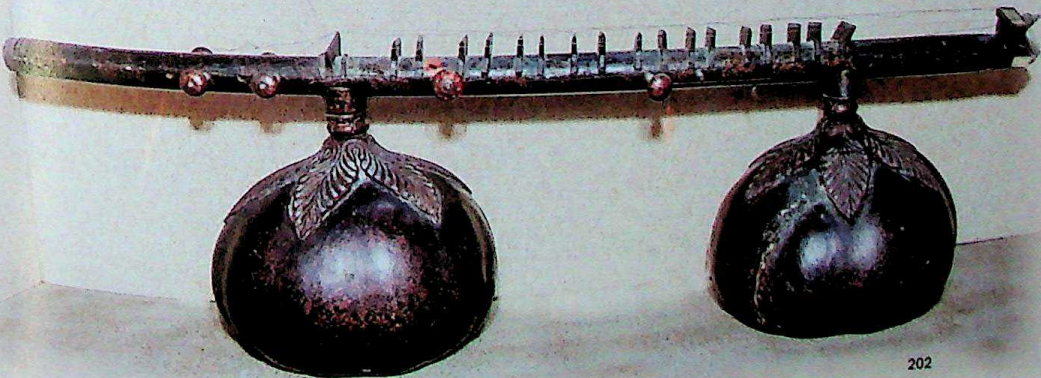




200



201



202

200. Sarangi

201. Ashiq Mashooq

202. Flute





203

203. Russian Airplane- Rajhans TU 124 (105X83X30 ft.) was gifted to Honble Prime Minister of India, Pt. Jawahar Lal Nehru by Russian Govt as a part of Indo-Russian friendship programme. It was used for official visit of Prime Minister for several years. After being declared unusable for V.V.I.P. visits, it was gifted to State Museum, Lucknow in 1984.







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